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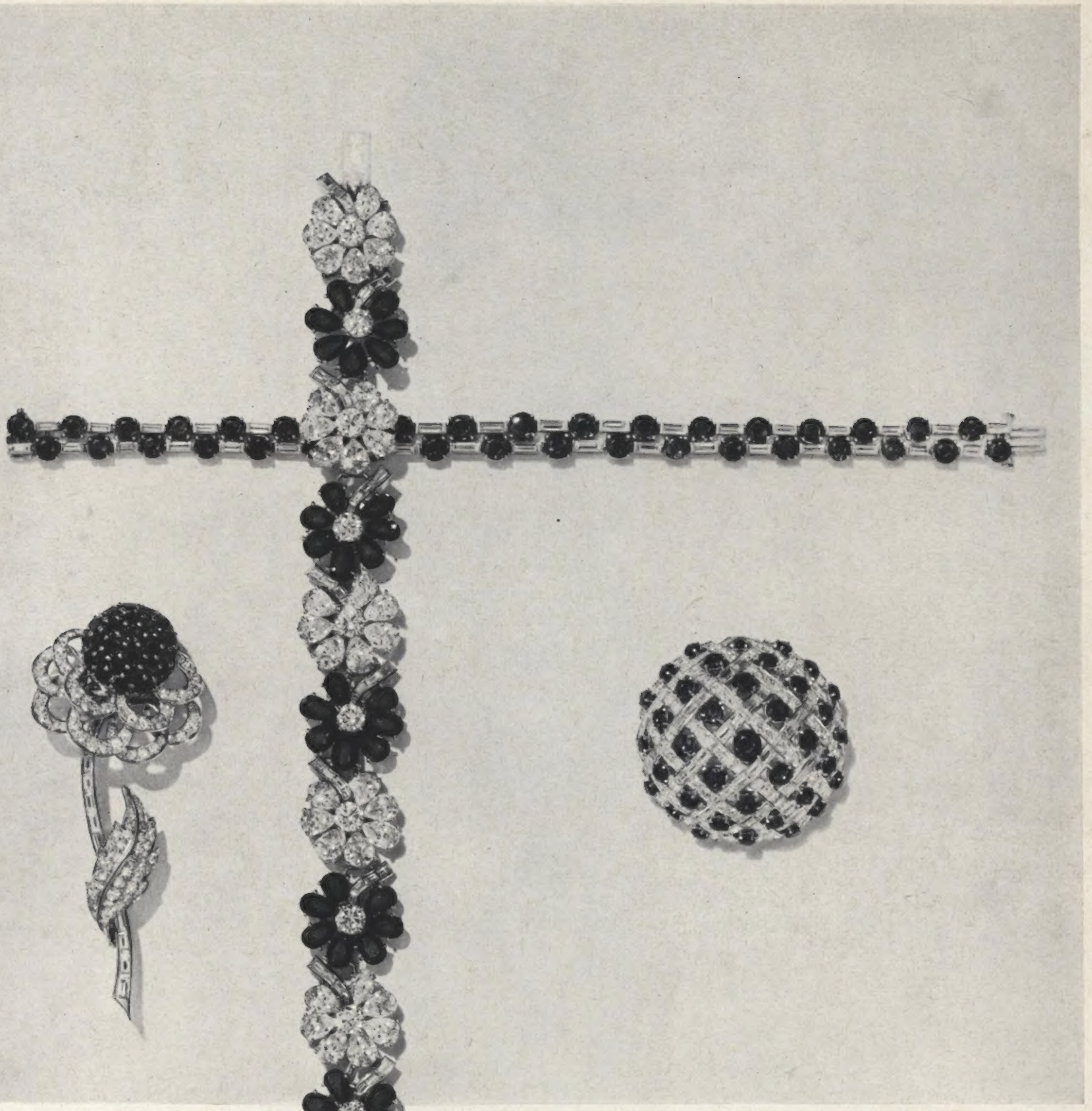


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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

DECEMBER, 1959



SANTE FORLANO

COVER

New switches in sweater-dressing: the soft dazzle of white cashmere—here, with a hood that falls into a cowl collar; smoother, softer hair with no more than an ingenious suggestion of wave; and the surprise of knockout jewels—a gold ring that's a density of diamonds, earrings with diamonds clustered on a brief, bright curve of rubies. These by Schlumberger of Tiffany. Sweater by Hadley at Peck & Peck. (See page 108.) Clairol's Coppertone hair colouring.

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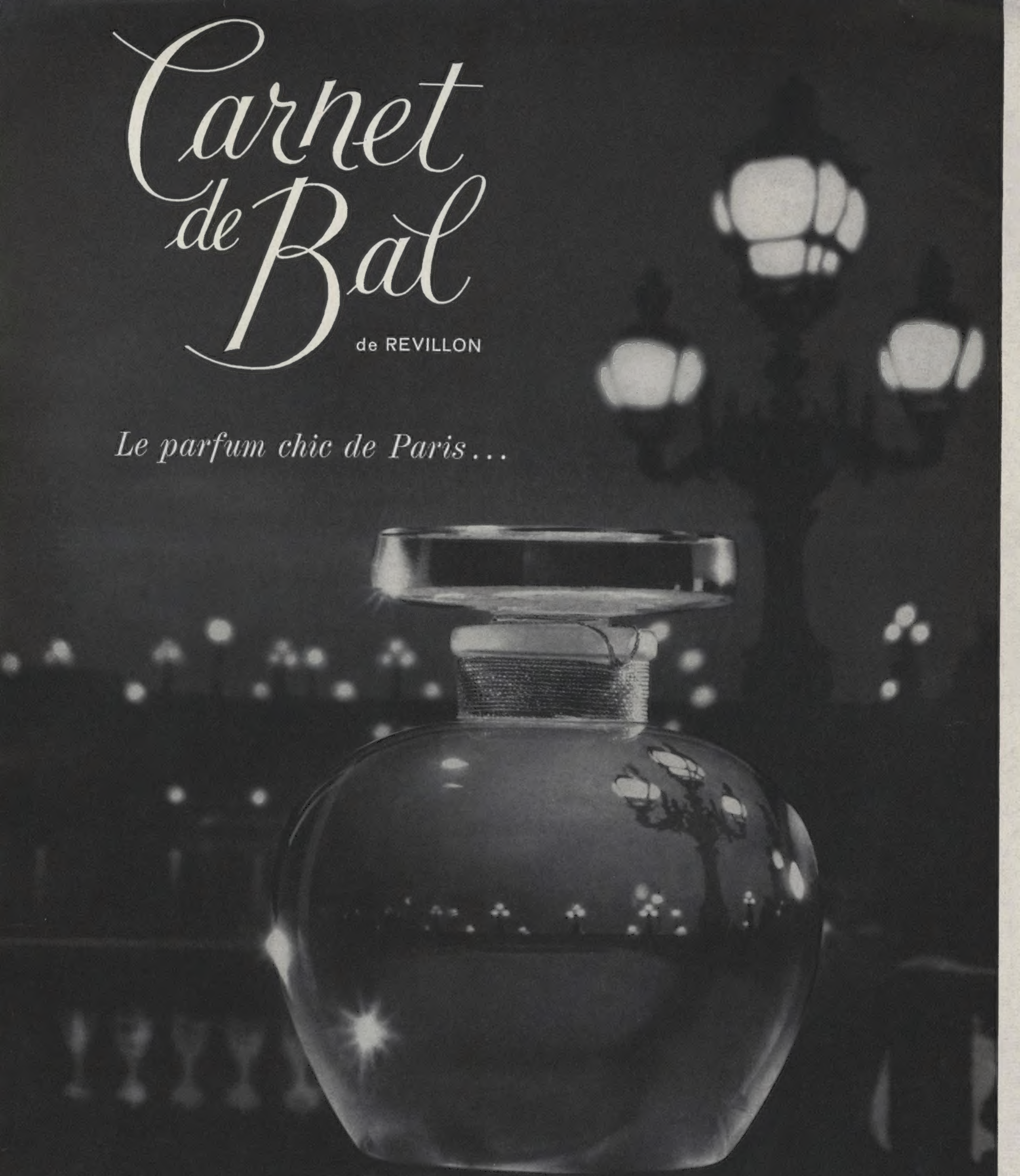
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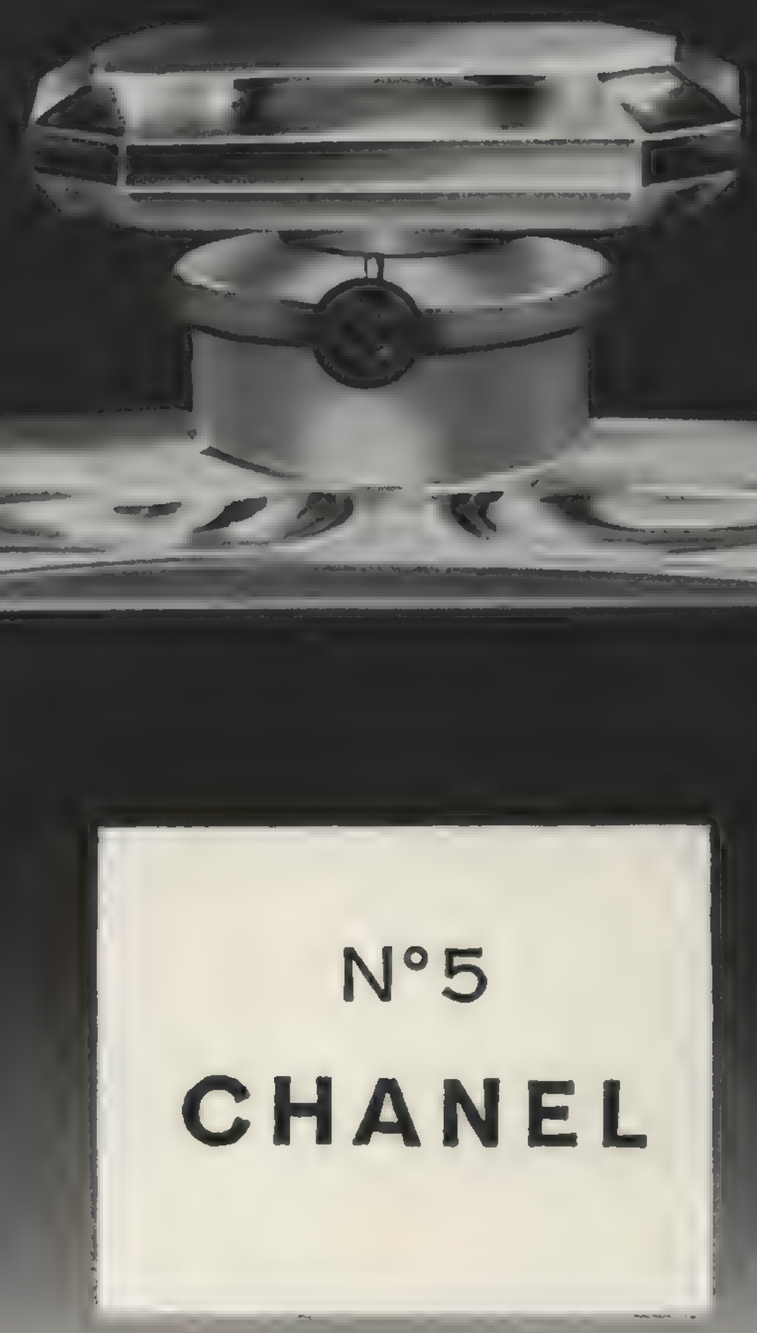
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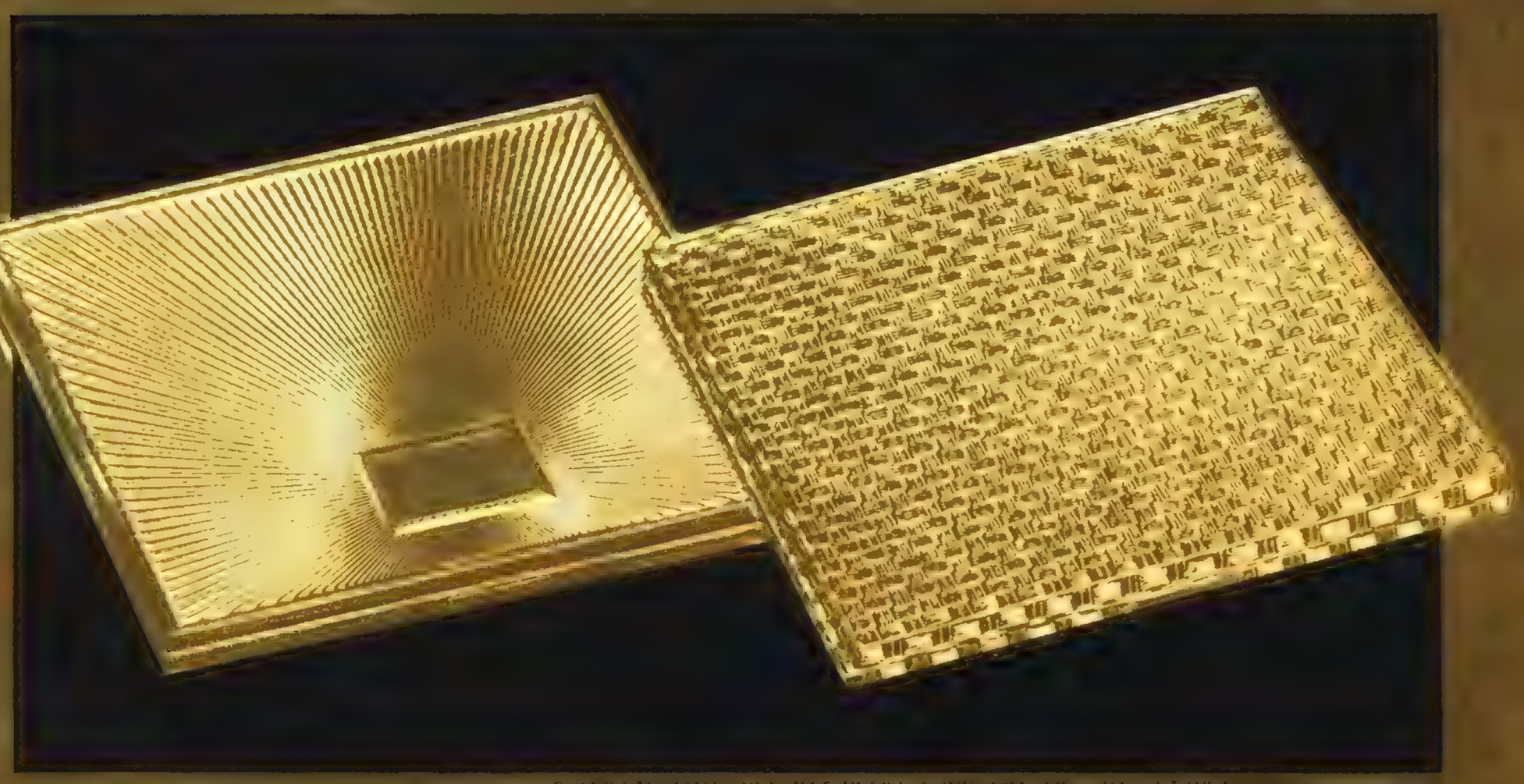
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ROSE MARIE REID

Mediterranean flavour

BY PETER POWEL

EDITOR'S NOTE: *Here, four fresh ways to cook fish, the recipes gathered from littoral cooks by Peter Powel, whose lot it has been to spend a number of years along Mediterranean shores. All the recipes may be adapted to fish that swim in American waters; one, the codfish in caper sauce, is a traditional Provençal dish for Christmas Eve.*

BRANDADE DE MORUE

For this Rhone Delta Triumph, salt codfish is slowly and painstakingly crushed with a little oil and milk into a thick cream. At Nîmes, where it reaches its apogee, they use a heavy pestle suspended by a counterweight, like the Chinaman's flatiron.

De-salt shredded salt codfish in a couple of changes of fresh water and squeeze dry. Put in cold water, soak 20 minutes, bring to a boil, simmer 5 minutes, remove from water, squeeze dry again, put in a pot, and mash with a spoon. Now take 2 small pots, put olive oil in one, milk in another; heat over a very low flame, without allowing either to boil or everything will be ruined. Put pot of codfish over another low flame. Now put a little bit of oil, then a little bit of milk onto the fish, all the while crushing away like mad. At the end of a half hour you will have a rich cream like an emulsion, to be served hot on toast garnished with slices of truffle, with boiled potatoes. Cold, it is also served with truffles, and goes well with a *ratatouille Niçoise*. A four-ounce packet of cod, ½ cup of milk, 4 ounces of oil will make enough for two.

RAYTE

This codfish in caper sauce, because it is so rich and satisfying, is the traditional Provençal dish for the dinner of *réveillon*, Christmas Eve.

Salt cod must be thoroughly desalted overnight in several changes of water, and dried well before deep frying. It is then placed on the serving platter, garnished with black olives, crushed walnuts, and a generous sprinkling of capers. A rich sauce is poured over, made as follows for six people: two tablespoons flour are stirred into 1 chopped onion browning in 3 tablespoons olive oil; then 1 tablespoon tomato paste, diluted in 1 pint water and 1 pint red table wine, is poured on with a bouquet of parsley, bay leaf, and thyme. Add garlic, salt, and pepper to taste. Mixed well, it is slowly reduced and thickened by simmering. Four tablespoons of capers and ⅛ cup of crushed walnuts are then added.

AIGO-SAU

If either rockfish or saffron is not at hand, the Provençal makes an *aigo-sau*, nothing more than a bouillabaisse without certain of the ingredients. Cod, haddock, porgies, sheepshead, or any fish at all may be used. Treat it just as a boullabaisse. Instead of tomatoes, a few cubed sweet potatoes will go well.

The sauce to accompany this is called a *rouille*, made by moistening a piece of crustless bread in the broth, and then crushing into it a hot pepper, garlic, and a dash of olive oil. It should be stirred into a thick cream.

MOUSTELLE AU FROMAGE RAPÉ

After Antibes the highway to Nice runs through the Plaine de la Brague, and near the mouth of the Rivier Loup is the restaurant La Bonne Auberge, one of the dozen or so best tables in France that rate three in the Michelin guide. The Bonne Auberge makes a superb meal with the simplest possible recipe, a dish to be remembered with delight years afterwards.

The *moustelle* is one of the finest and rarest of Mediterranean fish, with flesh of extraordinarily fine texture and a most delicate flavour.

The gifted chef at the Bonne Auberge merely poached it, and served it with a little sweet butter warmed to softness, sprinkled with grated Swiss cheese. This could be tried with a pompano, boiled shad, or a grayling.

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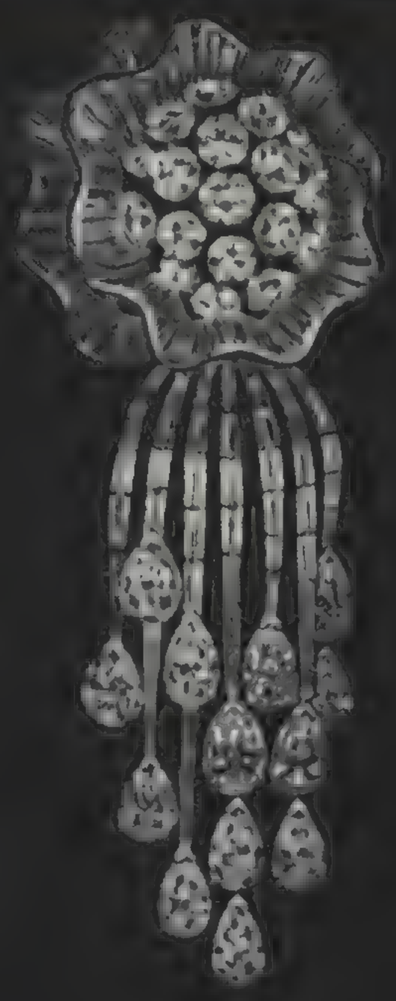
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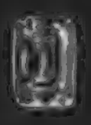
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Accoucheur-in-ordinary

BY MARY S. McWILLIAMS

My two daughters happened to have their first babies within three months of one another, Marian in Madrid, Jane in Chicago. Marian came first. I sailed for Spain full of misgivings as to methods and obstetricians. For months I had mailed suitable prenatal diets across the Atlantic. "Milk, Milk, Milk," I had written. Marian had replied that the milk was so unpleasant that she filled it with chocolate and was doing the best she could.

My fears began to fade on arrival. Marian seemed in the right setting; her dark eyes glowed with happiness. The effect was golden and exotic. I reflected that Americans were extremely chauvinistic on medical matters. They regarded the rest of the world as a mediaeval slum supervised by witch doctors and midwives.

I watched the water sprinklers playing on the beauty of Madrid from dawn onwards. I basked in the sun and drank in the light. Pedro, my son-in-law, said, "Don't worry." Still, he had worried—a stormy courtship in Chicago, a dispensation in Spain, a marriage in Madrid, and now he was waiting the great moment, perhaps the greatest moment in a Spaniard's life, the birth of his first child.

"You will be with me at the confinement?" he asked.

"Right through? Oh! No, it is not usual with us. You will be there?"

"Of course. Who should be there if not me?"

I hesitated and hinted at an absence of protective hygiene. My main reason I did not mention, but Pedro guessed it. I should be less prepared mentally than physically. My English mother had referred to my expectations as little craft to be launched. Now with the dashing Dr. Alvedo and the romantic Pedro I was to face the naked fact of birth right through.

"Don't worry," repeated Pedro, looking extremely melancholy. "I understand. The approach is different."

"I will be with you," I said.

So at dawn one morning I made my way to the hospital near the Castellana, and Pedro and I were accoucheurs-in-ordinary, and assisted the doctor's nurse. We stood without uniform at the head of the bed, in labour also, smoothing Marian's brow, telling her what a brave girl she was. Pedro, controlled and attentive, plied an oxygen cup to her lips. I, disregarding the Spanish formality, advised her to groan, to cry, to shout, as she wished.

"Oh! Why do people have children," she wailed.

"Why?" I replied, glaring at Pedro.

I continually prodded the nurse to summon the doctor. I was a breath of frenzied freedom in the delivery room, and maybe made Marian feel at home. A stiff upper lip had never appealed to me, but the gentle nuns moving in and out of the room were another matter; no amount of institutionalism could destroy the beauty of Spanish manners. The Madonnas everywhere, with compassionate outstretched hands suggested patience and prayer, and I prayed, and my vicarious suffering seemed interminable.

At last the gay and debonair Dr. Alvedo came, like a strong breeze, into the room. So commanding was his nose I felt he could have competently ushered an army into the world. He stood by the nurse, and the assurance of uniforms gave me comfort. He joked with Marian, and bowed deeply over my hand. I gained stature and poise. I was the grandmother and as such commanded respect.

I was a symbol of continuity and tradition, even if my tradition was slightly askew. Three generations! I stood at the head of the bed, comforting Marian, and at the other end the *nino* or *nina* was breaking into life. *It* was important, but I was important, too. I led the procession.

The doctor disappeared. Marian's feet were hoisted into stirrups, the pain continued and increased, the nurse massaged her body as the baby pushed downwards.

"*Más! Más! Siga! Siga!*" she cried.

"Push, *guapa*," said Pedro.

"Hard." said I.

"I'm pushing," moaned Marian, red in the face, "but in the wrong places, oh dear!"

How long? How long? I thought. She was very weak, the pain seemed interminable, the nurse's voice unbearable. I went and sat outside for a time. I looked at everyone passing. They had achieved birth! I cursed Spain for putting me through this. I had had children, why go through it again? I felt like a peasant woman, savage and too near to nature. I wrung my hands and would not look at the Madonnas.

When I got back, Pedro handed me the cup while he telephoned his family. His face looked like the martyrdom of St. Maurice. So, on I went, back and forth with the cup, continuous soothing murmurs, against the constant cry, *Más! Más! Siga! Siga!*

Pedro returned and the doctor came in. There was an enormous excitement round the bed. It was like the roll of muffled drums, the beat of wings. Behind me I heard a flapping. It was the wide coif of an elderly nun who had a chloroform mask in hand. She clapped it on my daughter, and the next moment Marian screamed loudly. But I knew she was under anaesthetic, and I ran to the end of the bed. I wanted to see everything.

An almost objective curiosity impelled me. This was birth, the end of pain. "She remembereth no more the anguish for Joy." The doctor seized the head and pulled out the baby. It lay on the bed, a crumpled heap, reminding me of

(Continued on page 50)



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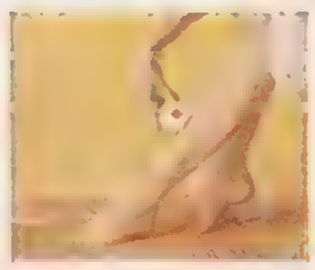
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H.R.H. Princess Beatrix (centre) at the party with members of the official welcoming committee. Left to right: Mrs. Edward F. Hutton, Mrs. James H. Van Alen, Mrs. Arthur A. Houghton, Mrs. John H. G. Pell, Mrs. William A. M. Burden, and Mrs. Stephen Van Rensselaer.

H.R.H. PRINCESS BEATRIX OF THE NETHERLANDS

On her American visit this autumn, in a busy schedule of sight-seeing and official duties, the Princess included one private party, in New York, given by Mr. and Mrs. John H. G. Pell, at the house of Mr. and Mrs. Arthur Houghton.



Mr. William A. M. Burden, new U.S. Ambassador to Belgium, with Mrs. Pell.

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A New York party for
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a débutante ball in a Kansas museum;
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DENVER'S CENTENNIAL this autumn crowded into one evening a French dinner, a grand-scale showing of Paris fashions and a climactic gala ball.



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PRINCESS GALITZINE, one of the attractive Italian visitors to New York who were immediately caught up in a hectic, literally nonstop round of luncheons and parties, all given in their honour.



Mrs. McNichols with Mr. François Gavoty.



Mrs. François Gavoty.



Mr. Palmer Hoyt, publisher of the Denver Post, *with Mrs. Erni Barnes.*

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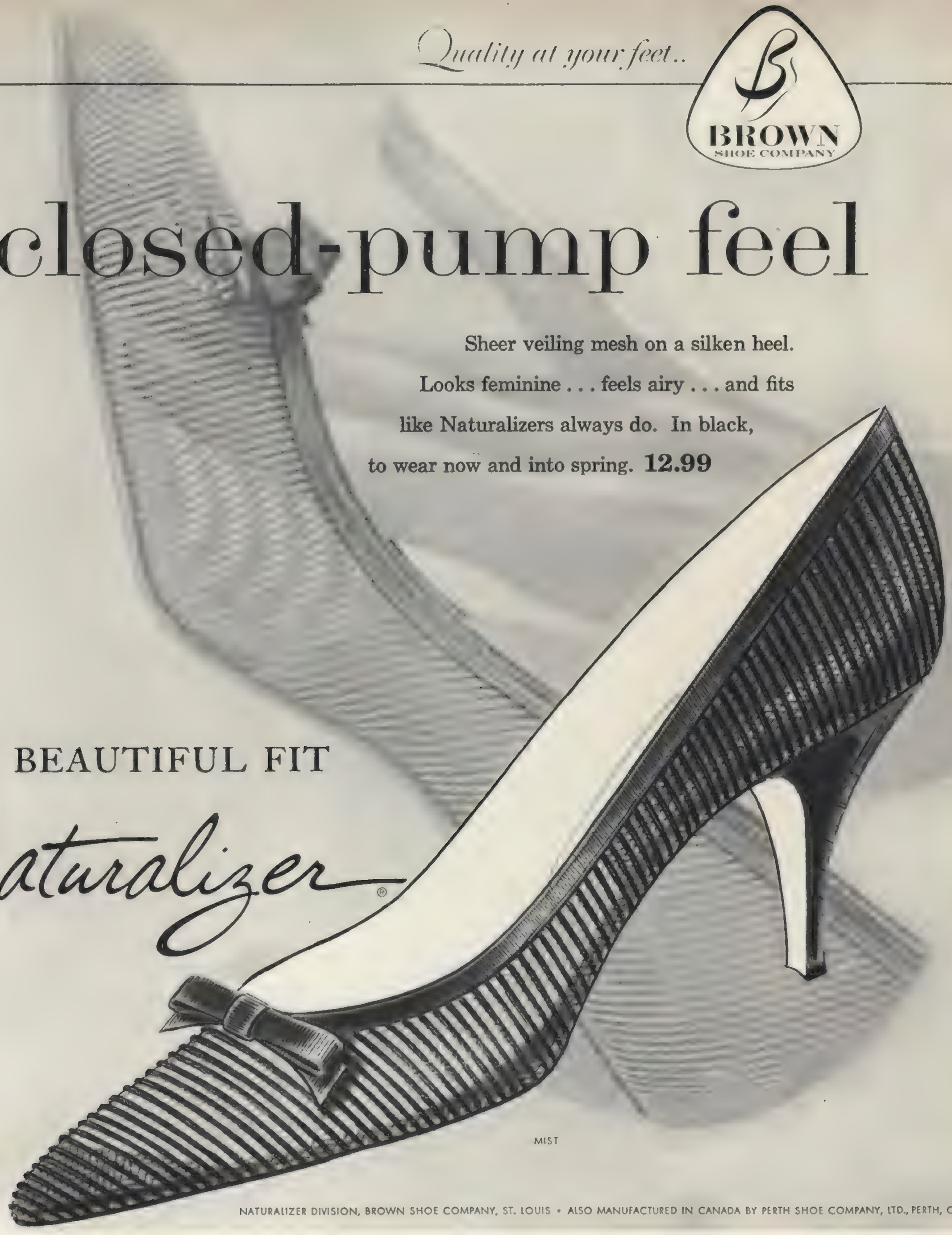
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ACCOUCHEUR-IN-ORDINARY

(Continued from page 30)

a small grey puppy. It was held up and unfolded and identified.

"A *nina*," they said. I almost expected them to bow.

"A girl, a girl," I cried to Marian.

Pedro studied the baby. She was weary and sad-looking, with pretty slanting eyes. And he called her *Chinorita*.

Instantly we proceeded to a suite in the hospital, a large reception room, sofa, and well-stuffed chairs, leading to a bedroom and bathroom. A bed for Marian, a bed for Pedro, and a cot for the baby. I asked the reason for the large sitting room and was told that the family did a lot of the nursing in the hospital.

"I shall take two days off," said Pedro, "and we shall need you a lot. When you are tired you can relax here among the flowers. I, myself," he added, "feel as if I'd had six children."

So I helped in the hospital too, and after five days we returned home. Our methods were amateur and unorthodox. The nurse who had washed the baby each day, failed to come and instruct us in time (ah, Spain!), so we put on raincoats and carried on. It was not too hard because Maria, the middle-aged Galician peasant, did the marketing, the cooking, and the scrubbing. She scrubbed everything but herself. The soap in her bathroom never diminished. In her passion for the baby she was a problem. She rocked the cradle with such fierce and protective passion that she all but broke it. She rocked the baby as if she would shiver her to bits. How prohibit such primitive and menacing affection?

"Tell her to wash." I said.

"Impossible! She can't start at her age."

"Get a young girl."

"They are not faithful or responsible; they only think of *novios*."

"I supervise her in the kitchen." said Marian. "but the baby."

"She must never." said Pedro, "come near *Chiny*, too near, that is, until there is immunity. We can do it kindly."

We did it kindly, and it was a joyous time. I held fantastic conversations with *Chiny*, speaking neither English nor Spanish, but I made my mark. I told Marian that she was the prettiest girl in Spain, and a cross between St. Theresa and the Princess Éboli. Marian discovered that the baby's ear for melody was of the most exquisite sensibility.

"Don't be foolish." said Pedro. "She's just an ordinary baby, but I love her."

Even the taxi man shared our happiness.

"May you live to see her married," he said.

Married, I thought, but not confined, oh no!

Three months later I sat in Chicago awaiting my American grandchild. Extremely fair and Anglo-Saxon, Jane was like a white ship, all her sails unfurled. It was a pre-natal world of exercises, strict diet, and controlled breathing. I rejoiced to think that it would be as easy and safe as it could be. A strange sense of scientific impersonality was around me. Impossible to convey the atmosphere of Spain. Yet I tried.

"How extraordinary!" said Jane, "not to wear uniforms. The germs!"

"It was very interesting," I said. "I saw the birth right through."

"*I* can see that; they fix mirrors around to distract me."

"How wonderful! Where shall I be?"

"Tommy is allowed with me for the first stage. You can sit and wait in the hospital lounge."

"Will they tell me?"

"They will tell Tommy, and you'll hear pretty soon."

"Shall I see the baby?"

"I should think in a day or so. It will be in the nursery, and you look through the window at it."

"I hope I'll see lots of you."

"I'm allowed one visitor a day. They're terribly careful, you know."

Suddenly I had a vision of myself sitting in the lounge, alone and germ ridden, with useless hands that nobody wished to kiss.

"It's all marvellous and modern." said Jane. "We can attend lectures on baby rearing, and go to the chaplain's class, and discuss religion and sex. They show me how to bathe the baby, of course."

"I wore a rain coat." I said. "It was all wrong."

Jane laughed, "You must have had fun," she said, "and with

(Continued on page 64)



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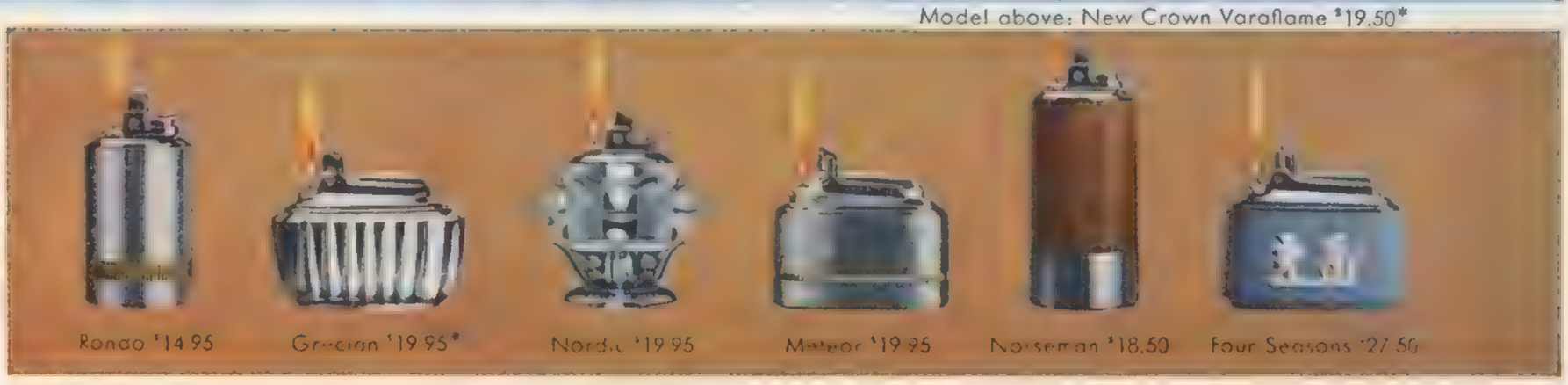


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President of the Philharmonic, Mr. David Keiser, and Mrs. Keiser receive guests at the reception.



Mr. and Mrs. Leonard Bernstein.



Carnegie Hall, festive with flowers, flags, and streamers.

The New York Philharmonic, still glowing with the success of this summer's European tour, played a splendid "Egmont" and some rousing Shostakovich at the season's opening concert, conducted with characteristic buoyance by Leonard Bernstein. Green leaves festooned the boxes at Carnegie Hall and many of the audience later went on—in array that was truly glittering—to the party for Mr. Bernstein at the Plaza.



Left to right, Mrs. Stephane Groueff, Mrs. John Barry Ryan, II, and Mr. Stephane Groueff.



Mrs. Nathan Milstein and Mr. Gerald Warburg, cellist.

DE MORGOLI



Mrs. Lytle Hull and Mrs. Egidio Ortona (right), wife of Italy's U.N. ambassador.



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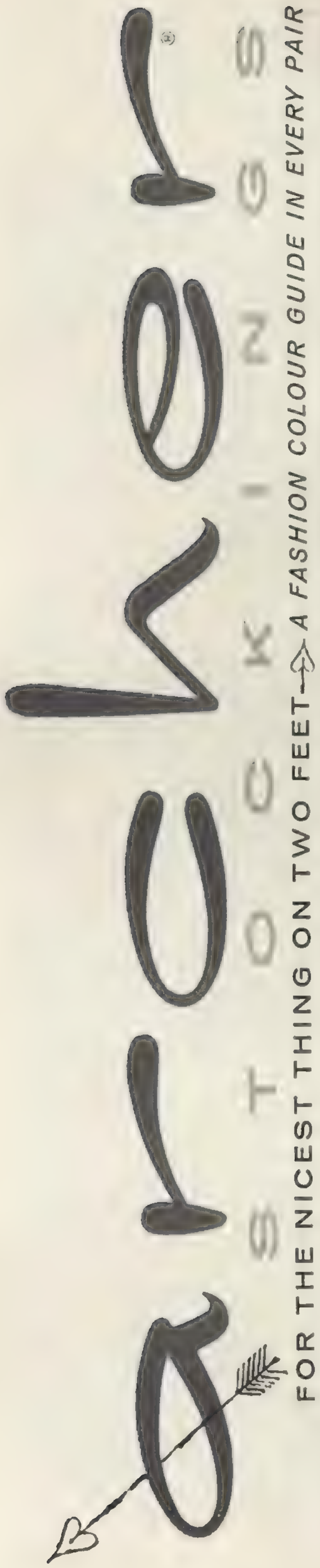
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ACCOUCHEUR-IN-ORDINARY

(Continued from page 50)

a maid," she added wistfully.

No. I could not tell her about Maria: I dared not. Humbled at the bright amenities of modernity, I left her.

The hospital turned out to be the last word in efficiency. Violet lights, masked figures—it was as antiseptic as a refrigerator and instructive as a university. I wandered lonely as a molecule through the environs, and very belatedly received the details of birth on the telephone, given with detachment, and great reserve, a Boy.

And after the hospital, how heroically Jane carried on. Conscientious and exhausted, she nursed and weighed, and cooked, and cleaned. Her passion for perfection produced a perfect specimen. After disinfecting myself, I occasionally viewed my grandson from a safe distance. I jumped up and down, snapped my fingers, and chanted the saga of the pigs.

"Wee! Wee! Wee!" I squeaked.

Suddenly, solemn and antiseptic, Nicholas smiled. He knew foolishness when he saw it, and liked it. His brow was lofty, but his mouth dimpled. I felt exhilarated beyond measure. "I hope you know a lot of lullabies and nursery rhymes," I said to Jane.

"I can get a book," she replied.

"No," I thought, "not that!" Sex in a book, Dr. Spock in a book, but nursery rhymes, instinctive, inherited. Soon they will lecture on the little pigs, and they will shrivel away. I looked at Nicholas. He was a robust baby, a fortunate baby. I was grateful, but was he the heir of all the ages? I thought not. I saw him smiling across the gulf between us.

Suddenly I longed to waft him to Madrid. I wanted to surround him with Maria, too full of nature to come close, with Dr. Alvedo, with his old world courtesy, with Pedro, patient and suffering. I wanted to take him in my arms, and hug him, and sing him lullabies.

What's changing now?

READ THE FASHION ANSWERS IN

January 1 Vogue

The fine linen sheath goes places. Left: Persian neckline. Right: detachable collar and cuffs. Each, sizes 8 to 20, about $45. At the fine stores listed or write Roberta Dress, Inc., 498 Seventh Avenue, New York 18.

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Richly spruce-scented favorites in shave lotion and a he-man cologne; $2 plus tax.

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Queen's Guard (pink), Blue Fern (turquoise) and Enchant (maize) fragrances in hand-blown, gold-decorated glass vase; $3 plus tax.

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darling

you're much too nice to be a garbage collector

Garbage Collector — Too nice? Who said that?

In-Sink-Erator Disposer — I said it, darling—and I'm glad, glad! Your time is too precious, and so are you, to be spent in garbage "trudgery."

G. C. — But—you can't talk. You're only a garbage disposer.

I-S-E Disposer — I can talk your language, darling. And I can do other things no other disposer can do.

G. C. — What, for instance?

I-S-E Disposer — Well, I can shred all the food waste in your kitchen and wash it down the drain. But the big difference is in the way I do it. I keep myself running smoothly and never cause trouble. I last longer, too.

G. C. — You mean, you don't jam, like the others?

I-S-E Disposer — Not with my Automatic Reversing Action. That's a special feature—so exclusive, it's patented; so important, you simply must have it!

G. C. — M-m-m, no more garbage mess. That would be nice. Whom do I see . . . about you?

I-S-E Disposer — Just call your plumber. He will install me as a part of your sink. And before you can say "happy day" . . . you'll say goodbye to garbage—forever!



COSTUME BY VERA MAXWELL

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In•Sink•Erator

originator and perfecter
of the garbage disposer



Black velveteen suit—
Chanel-ed in white satin

For holiday parties, little dinners—a black cotton velveteen suit in three pieces, the jacket edged (Chanel-fashion) in white rayon satin. The other pieces: a slim skirt, a camisole top with narrow straps and shirring at front. By Elaine Terry, in junior sizes; the jacket, $20; skirt, $12; camisole, $11. At Bloomingdale's. Andrew Geller shoes.



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Aftermath of a lovely disturbance

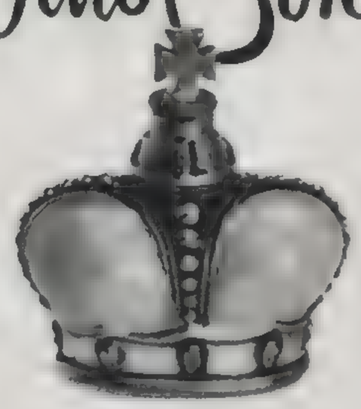
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You are the lovely disturber that wakens its fragrance to fulfillment. As it warms against your skin, Wind Song becomes the warmth and rhythm of your own special pulse beat . . . your pulse beat is Wind Song come to life.

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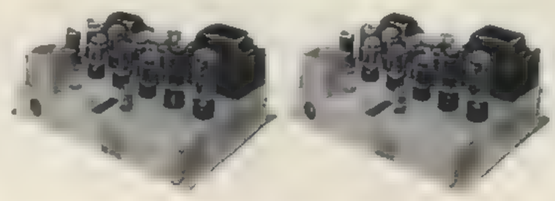
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to present

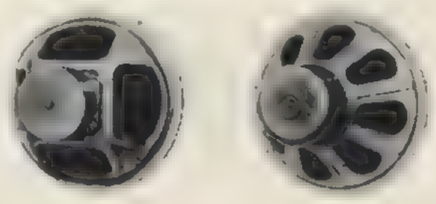
To outdistance a Christmas wrapping in prettiness: a nightdress and peignoir of pale-blue nylon tricot. Both are dress-length, pleated, and foaming with white nylon Chantilly lace. By M. C. Schrank; $40 for both at Altman's; Marshall Field.

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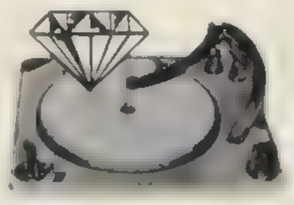
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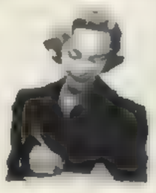
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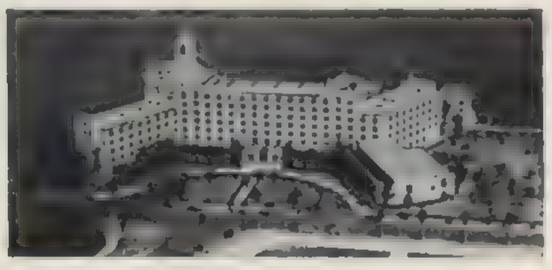
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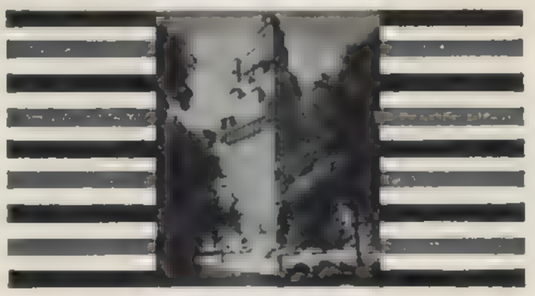
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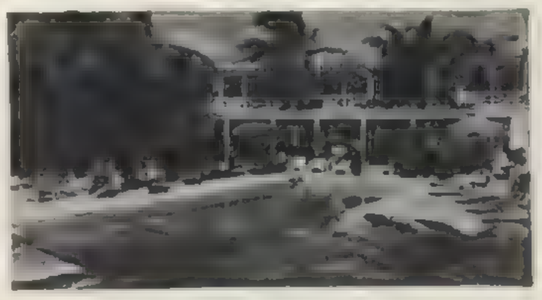


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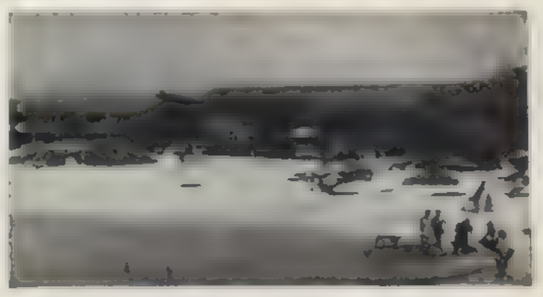
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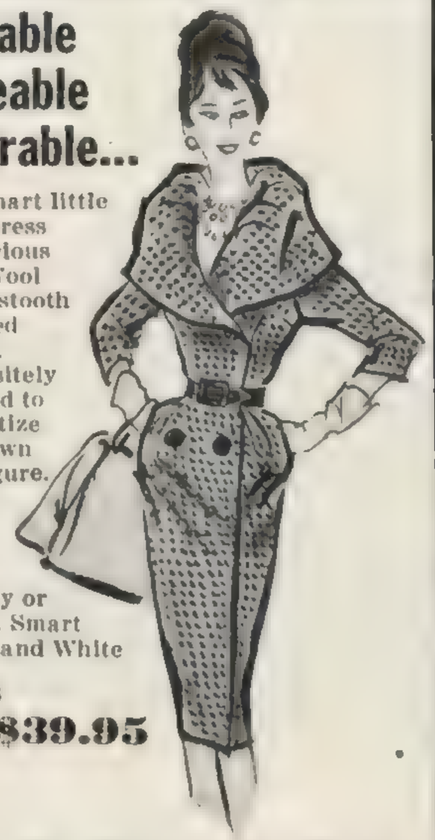
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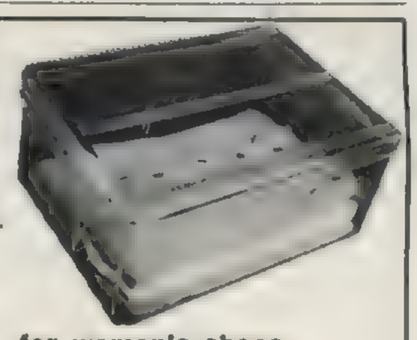
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Imported Pure Silk Shirt

The tailored classic—convertible collar, hand washable—is available in your favorite sleeve length: sleeveless, short, roll, and three quarter as shown. Sizes 8 to 18. Colors: white, beige, pink, blue, yellow, mint, copen, pearl grey, wheat, blue shadow, cypress, charcoal grey, brown, oak, black. Or send your sample swatch and we will match as closely as possible. $13.25 includes handling and postage.

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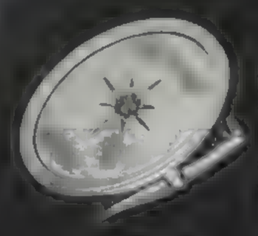
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Ladies' magnificent ring in heavy 14 kt. Gold, Florentine finish. With 6 fine Oriental Rubies or 6 Sapphires star-set, $70. With 6 star-set Diamonds, $165. Tax included.

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SHOP





Big year for berets. This one, gold velvet, to wear way back on the head. Made to order of imported French silk velvet, in any size or colour. $42.50. Margaret Cody, 27 East 67th St., New York 21.



Curved links of 14-k. gold join in a nicely-priced bracelet, good solo or with the company of another *un*matched bracelet. $44 inc. tax, ppd. Charm and Treasure. 509 Fifth Ave., New York 17.



SHANNON



To set a pretty table: linen place mats and napkins (above); white, pale blue, yellow, pink—all hand-embroidered in the same colour. Eight napkins and eight mats: $55 ppd. Grande Maison de Blanc. 745 Fifth Ave., New York 22.

For holiday at-homing: slick red pants of wool jersey, bulky white Italian sweater. Pants, 10 to 20, $38; sweater, S., M., L., $59.95. Mac Wise, 763 Madison Ave., New York 21.

HOUND

. . . in pursuit of Christmas

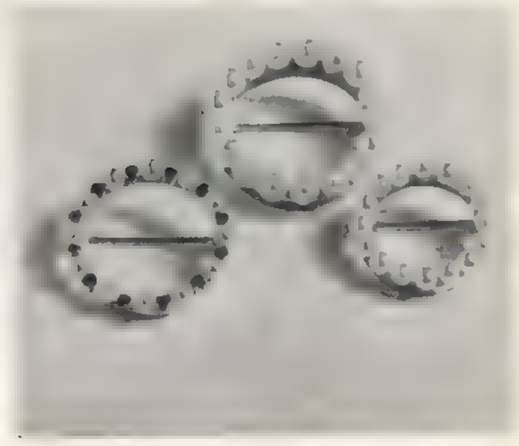


Eggnog, soup, spaghetti—
each would taste particularly
delicious out of this white
ceramic bowl, which has its own
lid, ladle, and plate to stand on,
a 3-quart capacity. $8.95 ppd.,
at Edith Chapman,
260 Main Street, Nyack, N. Y.



Pocket-watch mirror.
This one, set in a brass.
bevelled frame,
18″ in diameter,
comes from Italy.
$40. Bloomingdale's,
59th St. and Lexington Ave.,
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MIEHLMANN



Great jewellery classic for a
relatively minor price (above):
the circle pin, here of cultured
pearls set in white or yellow
14-k. gold. The small circle,
$30; the larger one, $40;
pearls with sapphires (or rubies),
$50; tax inc., ppd. Gotham Gifts,
15 West 47th St., New York 36.

After-six sweatering—the little
cashmere variety with satin
trimming, a scoop, V-ed neckline.
Brown, dark-grey, or black,
sizes 8 to 20; $49.95 ppd.
Mae Yohalem,
750 Madison Ave., New York 21.





The Holiday You . . .
may be a fragile night moth . . . who also worships the sun by day.
But sensitive skins can't always be at their best in both lights.
Cosmetics with the truly gentle touch are your answer:
a non-irritating, velvet base of **ar-ex** Foundation Lotion
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All **ar-ex** cosmetics are hypo-allergenic . . . as glamorous as they are safe!
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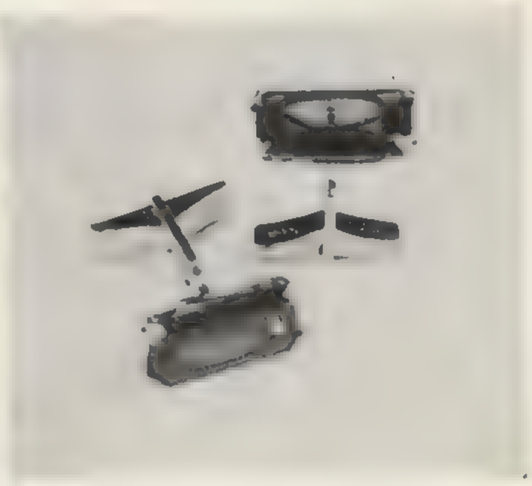
JANET SARTIN
667 Madison Avenue
New York 21, N.Y.



SHOP



A 4" x 4" brass letter to hold all your Christmas lists in a neat pile, or to tidy up a friend's desk. Comes in every letter but I, Q, U, X, Y, Z; weighs two pounds. Austrian import. $5. Bloomingdale's. 59th St. and Lexington Ave. New York 22.



Alexandrites in silver make a woman's cuff links—something that would be nice to find in a stocking. Of sterling silver; the stones from Germany. $15 inc. tax, ppd. Stern's Gifts. 194 North Avenue. New Rochelle. N. Y.

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A Complete New Line Beautiful Shapes



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MITCHUM CO. • Dept. 8-PS, Paris, Tenn.

SHANNON



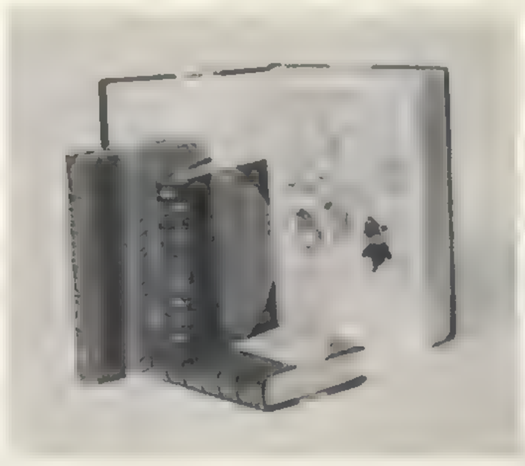
From Paris—silk-and-wool knitted dress, nonstop two-piecer. In olive green, orange, beige, royal blue, black, two-toned grey, or plain grey. Sizes 8 to 20. $65 ppd. Kurt of Madison Avenue. 740 Madison Ave., New York 21.

HOUND

... in pursuit of Christmas



For an exacting man: cuff links that are just thin bars of 14-k. gold—simple and very masculine. Definitely a more-taste-than-money present at $14 inc. tax, ppd. Merrin, Dept. V, 530 Madison Ave., New York 22, N. Y.



For small bibliophiles: old favourites bound in gold-tooled morocco. Original illustrations. *Alice in Wonderland—Through the Looking Glass,* $16.50; *The Wind in the Willows,* $27.50; *Beatrix Potter's Tales,* each vol., $22.50. Wakefield-Young Books, 746 Madison Ave., New York 21.



Zoo friends scamper over a child's linen bib, matching cup, plate, and cereal dish. (Incentive for plate-clearing here.) From Finland. $5.95 the set, at Georg Jensen, 667 Fifth Ave., New York 22.



A very little girl could—if she would—look like a Christmas angel in a white dress and underslip of organdie, hand-tucked with Beauvais embroidery in pink or blue; from France. Toddler sizes, 1 to 3. $26.50. Jean Gale, 535 Madison Avenue, N. Y. 22.

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lipstick lorgnettes in colors!

25 actual size



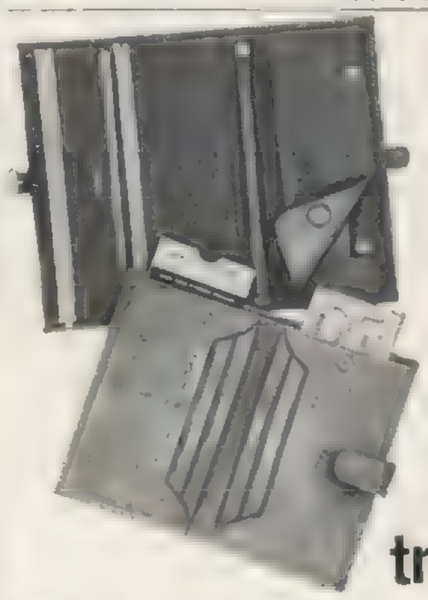
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**Prescription lenses extra*

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two for travel!

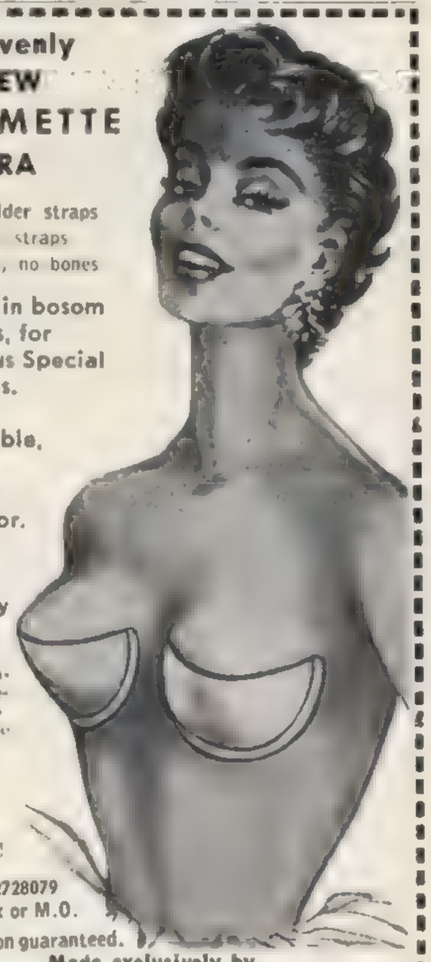
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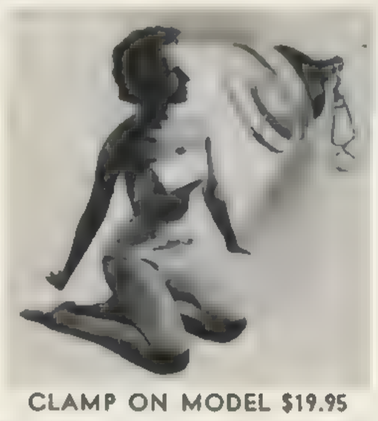
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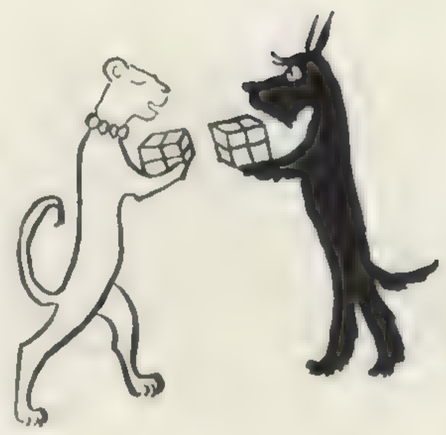


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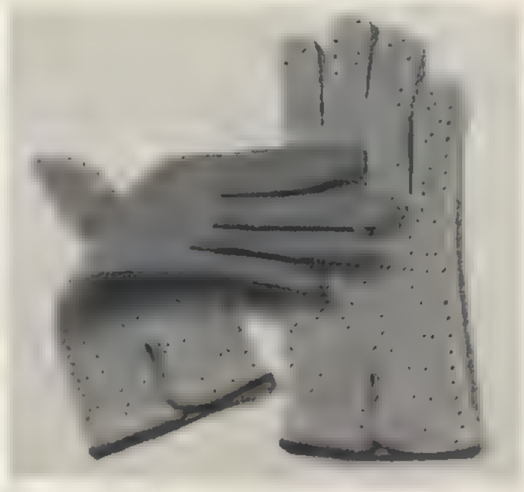
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SHOP



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Hand-on-the-wheel gloves: tan leather, with hand-crocheted ecru backs; washable. Imported from France, they come in sizes 6 to 8. $8.85, ppd. Mark, Fore & Strike, Florham Park, New Jersey.

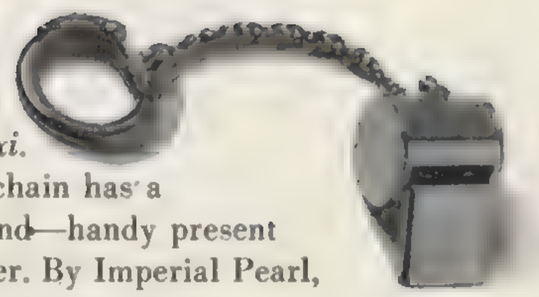


Bistro tablecloth. Bright red and white checks in hand-fringed cotton, 58″ x 72″, made by the blind. You can have it in white checks with yellow, green, or blue as well as red, and there is a 58″ x 58″ size, too. Large, $3.75, small, $3.20. Vermont Craftsmen, Weston, Vt.

SHANNON



High-voltage fashion even in small amounts—knitted silk. This overblouse could be all that's needed to recharge suit and skirt life. In 30 colours: aqua, coral, purple, lemon yellow, pale green, tan, etc. $40. Giulietta di Roma, 789 Madison Ave., New York 21.



Whistle for a taxi.
Gold-filled key chain has a whistle at one end—handy present for a New Yorker. By Imperial Pearl, $11.50 plus tax. Bonwit Teller, 721 Fifth Ave., New York 22.

HOUND

. . . in pursuit of Christmas



New species of fish—a brass, silver-plated one for squeezing lemon wedges. From Germany, 5″ long. Juice comes out of its mouth, and a lever for rejecting the used wedge prevents sticky fingers. $6.50 ppd. Kenner, 644 Lexington Ave., New York 22.



Good looks, handbag league: grey calfskin handbag with an outside pocket, plenty of interior room, the construction and life-expectancy of really good luggage. Also in brown, navy blue, black. $57.50 plus tax. Sylvette, 520 Madison Ave., N. Y.

MIEHLMANN



Smart Christmas plan—extra presents for unexpected guests or the man-woman-child you forgot. Good candidate: silk scarfs. 18″ square, from England, in Paisley and foulard designs. Navy blue, wine, green, yellow, black. $3.50 each. Paul Stuart, 18 East 45th St., New York 17.



It's out of the tub and into this white terry-cloth bathrobe with two huge pockets, collar, tassel-tie at neck, wrap-around belt. Fits men and women under six feet tall. $7.30 ppd., Woodmere Mills, Dept. V12, Bennington, Vt.

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Charm—Lucky "Bluebird" with turquoise body and ruby eye, shimmering gold branch, $45. *Bracelet*—Exquisitely wrought gold with alternating woven and polished links, $55.

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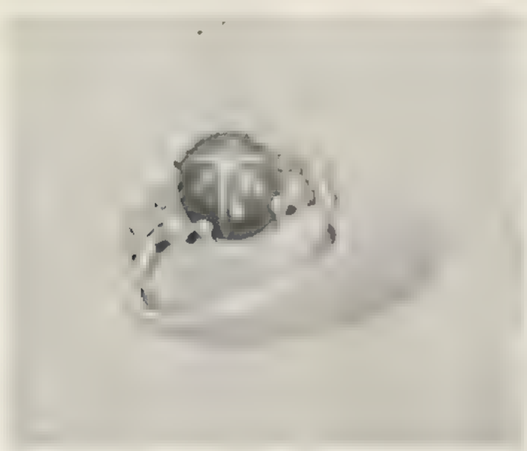
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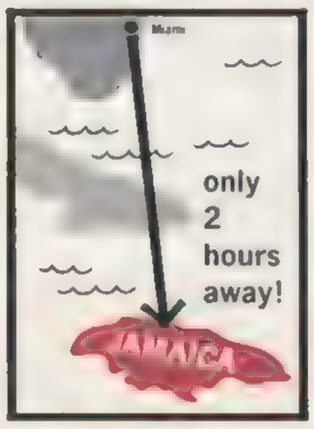
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VOGUE
DECEMBER, 1959



JAMES VAN ALEN

VOGUE'S EYE VIEW OF THE LORRAINERS' SAINT NICHOLAS

Saint-Nicolas-de-Port, once part of Lorraine, is a small industrial town in the Vosges region of France, not particularly memorable except for this—at its heart is the great church of Saint Nicholas, a marvel of the Flamboyant Gothic architecture of the Middle Ages and, at that time, the object of many pilgrimages. This sculpture of Saint Nicholas and the three little boys stands high on the right wall of the church, and shows the saint as the people of Lorraine love him best: in the rôle of special protector of small children. (The boys, according to Lorraine legend, had been pickled, chopped, and stuffed into sausages: Saint Nicholas restored them to life by slipping them out through the sausage skins.) Apart from the legends, what is known about Saint Nicholas is relatively little—in the fourth century he served modestly as Bishop of Myra in Lycia; he is patron saint of Russia and of Aberdeen, of scholars and of sailors, of merchants and thieves, of parish clerks and pawnbrokers; in England some four hundred churches are dedicated to him; the story of his gift of three bags of gold, dowers for a poor man's daughters, is said to have begun the custom of giving presents at Christmas. Mainly we know this: few saints have been better loved than Saint Nicholas. And if it were for this reason alone, it seems, somehow, wonderfully right that he should belong so deeply to the mythology—and the spirit—of Christmas.





This minute— in lights

Here, the early winter lights of New York—a sight, marvellously man-made, unique in the world. In December, New York looks like a myth, feels like a song writer's catalogue of contrasts and delights. This sight has its own unrepeatable moment in time; it will never again form precisely the same constellation—even a minute later, one light more or less from now. Among its special semaphores at this moment: entertainment shined up for the holidays, beaming to fresh effect. Who shines brightest, what newest, is told about in the 10 pages that follow here, a holiday gathering of theatre, people, music, talk, and party clothes.

ERICH LOCKER



This-moment brilliance: a sense of luxury; a Grès magnificence of Venetian green—taffeta, velvet, and pleating that moved like a winged victory through the Paris Collections this season. This-moment beauty: marked by an Italian touch—creamy skin and magnified eyes. Even, as opposite, eyes glittered with gold dust.

PENN





new shine

People are talking about...

The lights of the new season, the new names, the old names brighter than ever, the steady-on excitement, even the shoves and shouts of sidewalk standees at opening nights. The jam-up of spectators in long lines to get into the new Guggenheim Museum, that luminous, exquisite enclosed bubble in which the collection, including the greatest Kandinskys in the world, is framed in air and light, some brilliantly cantilevered in space by James Johnson Sweeney, the Museum's director. . . . Nancy Walker's leering crouch. . . . The voices on radio summing up their reactions: "But, Wow!" . . . The slightly grey-haired Maynard Ferguson, a happily non-cerebral trumpeter, whose wildly sweet register remains a delight until he reaches too high. . . . Small Bert Wheeler, whose timing is as accurate as a railroad watch, in *The Gang's All Here*, playing the semi-disguised rôle of Jesse Smith (a friend of President Harding), known in life as "The Happy Grafter," a sporty fixer with the moral sense of a tsetse fly, and the clothes sense remaining from his earlier life as a shopkeeper in Washington Court House, Ohio; in Washington, D. C., he chose many of Mrs. Harding's clothes.

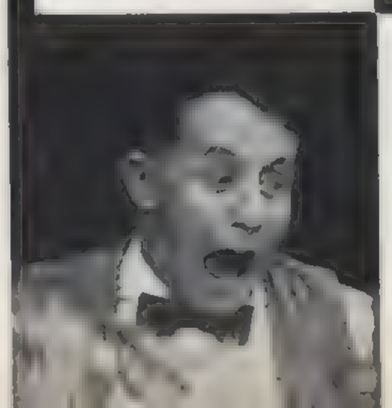


EVELYN HOFER

The Guggenheim banded in light



Wildly-sweet jazz trumpeter



Bert Wheeler as "The Happy Grafter"

Paisley lights

Gala pink satin dress, left, lighted by Persian pear-shapes of bogus seed pearls, bugle beads, and rhinestones. By Gigliola Curiel of Milan. Cape of "Jasmine," Emba natural white mutation mink. Both designed specially for Bergdorf Goodman. Van Cleef & Arpels jewels. Pink lipstick/lighting: Rose Pompon by Guerlain.

PENN



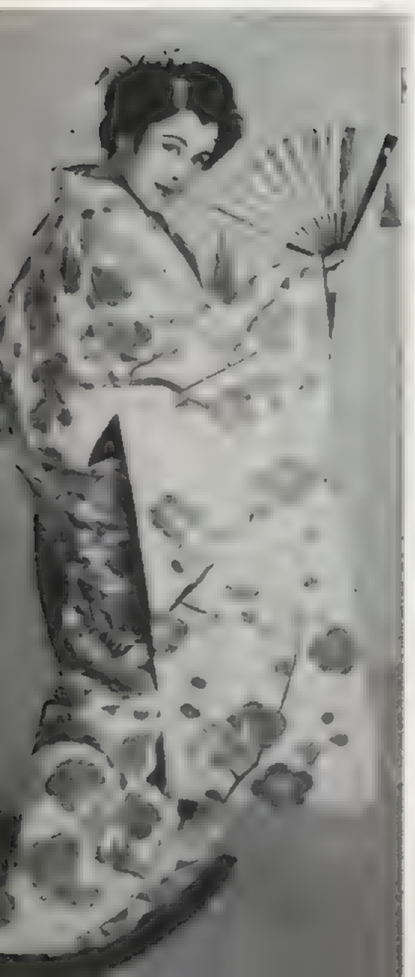
Great cubist in a restaurant

People are talking about...

PEOPLE ARE TALKING ABOUT . . . The Four Seasons, a newish restaurant where the food is almost as good as the sculpture—a complicated extravaganza of shimmering wires by Richard Lippold and a strong cubist "Guitarist" by the great sculptor, Jacques Lipchitz. . . . *The Light of Common Day* by Lady Diana Cooper whose continuing, fascinating, high-life autobiography has such quick caricaturing descriptions as "The great Field Marshal Mannerheim was there. He made Finland and is treated half-royal and half-Godhead. He looks fifty and is said to dye his hair (and Brendan swore that he had rouged lips) and he is only seventy-two." . . . Two Metropolitan Opera singers, Giulietta Simionato whose voice has a rich colour which she shades superbly, and Antonietta Stella, doing again *Madame Butterfly*, her voice, warm, flowing, tender, and Italian; her gestures freshly Japanese; her walk pigeon-toed, with knees together; her body curved properly into an elongated "S." . . . Ingmar Bergman, that dazzlingly good Swedish director with the power to elicit eccentric performances, whose *Wild Strawberries* and *The Magician* are dark teasers since they are obviously morality plays with no discernible moral; in *The Magician* a two-hundred-year-old witch sells rat poison as an aphrodisiac, murmuring such unhelpful aphorisms as "If fat pigs squeal too loud they may lose their hams." . . . The crushing, rather claustrophobic Upstairs at the Downstairs, a night place, bright with "Pieces-of-Eight," a lurching revue of sorts with Ceil Cabot, a funny girl with a homely but delightful face; and Jane Connell, anguished and equally funny as a girl in love with Mr. Clean.



The voice, Italian; the stance, Japanese



RUTLEDGE

Bergman, Swedish, a powerful enigma





Jane Fonda, buttoned in jewels

A star in next year's movie, *Tall Story*, Jane Fonda, above, first appeared in Vogue, April, 1958 ("the dazzle of a baby *femme du monde*"). She wears here the ginchiest new shirt-look going: high-powered real jewels for buttons; reading from left to right, rubies-sapphires-pearls; turquoises-sapphires-pearls; emeralds-sapphires-diamonds; all by Van Cleef & Arpels. Oyster satin shirt, hamster skirt, by Philip Hulitar. At Bergdorf Goodman; Wanamaker's, Phila.; I. Magnin.

Fun, crowds, and a pick of parodies





Seven, sounding music

People are talking about...

PEOPLE ARE TALKING ABOUT . . . In *The Sound of Music,* the seven children—attractive, odd-faced, easy on stage—singing the kind of children's music that Richard Rodgers writes better than anyone else, sensible, amused, right. . . . The three letters that spell a certain New York milieu: WAM. for wit. art. and money—the possessor of any one of the three is fairly acceptable, but the possessor of all three is, flatly, WAM. . . . The big, handsome, fresh paintings, eye-startlers by Rufino Tamayo at the Knoedler Galleries. . . . Shelley Berman, sitting on his high stool at the Blue Angel, doing small studies in clearly lucid paranoia, often with a happy snarl. . . . Star-marked Robert Morse, as the seventeen-year-old singing "I Would Die," in *Take Me Along.* . . . *Hawaii,* the enormous, thoroughly over-written novel by James Michener, who still manages to be interesting if the reader skips judiciously, particularly the islands dreaming of a sugared Eden; when Michener gets to the complications of mixed nationalities and their taboos he becomes fascinating, except when he dips out of a vat of specialized glucose that should only be taken intravenously. . . . The extraordinary skill of Medardo Rosso, an Italian sculptor who lived in the tradition of Rodin and died in 1928: this month New York's Peridot Gallery will give him a belated show, including this impressive figure, "The Bookmaker."



Rosso, rediscovered

Softer now

The shape of after-six clothes; instance, right, this brown silk chiffon dress with floating-power sleeves and a way of saying "fashion" that's gentle but compelling. By David Levine. About $125. Bonwit Teller; Woodward & Lothrop; Joseph Magnin.



WILLIAM KLEIN

Chabrol, clever, young, French

PEOPLE ARE TALKING ABOUT . . . Claude Chabrol, the young French triple-play movie man, his own writer, director, producer, whose career has been based on a minimum of money and a maximum of message; his point, corruption everywhere. *The Cousins*, his second movie, peculiarly flamboyant, glossily decadent, is about to open in New York, shows off the cleverness of Chabrol who used his friends and his village for his first movie, but changed the village for Paris in the second. . . . Marching bands playing the Peter Gunn music. . . . The new book for children, *You Come Too*, a collection of familiar poems by Robert Frost, whose poetry abounds not only in strong read-aloud rhythms, but also in those foreboding shadows that properly shiver the minds of youngsters. . . . The Third Avenue bar, Allen's, where the food is pretty good, the walls covered with *non-sequitur* group photographs, and the juke box plays new records, often too loud. . . . The cloudy power, like a thunderhead building up, of *The Mansion*, the last volume of William Faulkner's trilogy about the Snopes family whose only morality is survival; every Snopes meanly sinful, and each ugly, despicable Snopes surviving, prevailing, and by virtue of this "equal to any, good as any, brave as any, being inextricable from, anonymous with all of them: the beautiful, the splendid, the proud and the brave, right on up to the very top itself among the shining phantoms and dreams which are the milestones of the long human recording."

In dinner culottes:

Sandra Church

Dinner culottes worn, right, by *Gypsy's* Sandra Church, in an everything's-coming-up-roses pink silk. The neckline is halter, and the back bare—a fashion concession to the fact that in America at-home clothes should be compatible with central heating. By Townley. About $120. At Henri Bendel; Neiman-Marcus; I. Magnin.



RUTLEDGE

HORST



Marya Mannes,
mind at work



RAWLINGS

Garage
for filing cars



Maurice Evans
and Pamela Brown,
drawing room comedians

People are talking about...

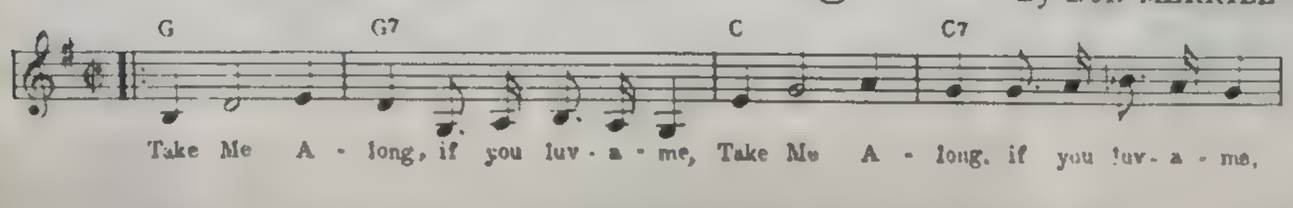
PEOPLE ARE TALKING ABOUT . . . Marya Mannes, handsome, thoughtful, who wrote "The Handsome Heart" in this issue, and who is now working with George Voskovec on a satirical musical comedy. . . . The Bowser Garage on West 45th Street where automobiles are filed for fifty seconds delivery in eight stories of concrete, open front and back; the mechanics of the process are big swerving elevators that move up, down, and sideways. . . . The touring Bayanihan dancers from the Philippines, the women pretty as cherries, the dance patterns oddly arresting, sometimes broken, syncopated by the slapping together of bamboo poles and coconut shells. . . . *Dear Beast,* the Nancy Hale novel, intelligent, gay, and mannered, centring about a Northern girl married into an old Virginia family, a new woman in a town where even new silver is "a delicious, risky vision, not even to be contemplated unless one's pedigree were so watertight that it would be obvious that one possessed ancestral silver"; its action turning on a silly device, a visit from an un-*Life*-like *Life* photographer. Miss Hale sees the South's characteristics, through her alien, Northern eyes, as idiosyncrasies, and plays them for laughs. . . . The thin face, the delicate mimicry of Art Carney, a master comedian on television. . . . The high comedy in which Shaw's *Heartbreak House* is played, with Maurice Evans silver-bearded, his feet shuffling in embroidered carpet slippers, inducing everyone in his odd house to tell all, including the truth. It is a disconcerting analysis, particularly to his younger daughter, played with shining, rare style by Pamela Brown, who believes that all that is needed for the healthy life is horses: "Go anywhere in England where there are natural, wholesome, contented, and really nice English people . . . the stables are the real centre of the household. . . . There are only two classes in good society in England: the equestrian classes and the neurotic classes."

Lisa Bigelow, cashmere setting

Sweater life, one of the great American fashion biographicals, looks newest now in white, with the added creaminess of beige (see opposite). Here, a white cashmere hooded sweater, beige flannel skirt, worn by Lisa Bigelow, a new young model find who appears for the first time on the cover of this issue of Vogue. (She lives in New York. has three children in the four-to-eight bracket, and—when she has time—paints "great big abstractions.") Hadley sweater, about $38. Evan-Picone wool skirt, about $20. Bergère bracelets. All, at Peck & Peck. Sweater and skirt, also at I. Magnin.

Take Me Along

By BOB MERRILL



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SANTE FORLANO



"The handsome heart"

A SAFE-CONDUCT TO LOVE

By Marya Mannes

When certain words go out of fashion, the qualities they describe ebb with them, or—if they still exist—no longer seem to rate high in the public favour. Noble, generous, gallant, largehearted—who is elevated now for these attributes? They have a soft and antique sound, echoing down the corridors of the past.

The hero today can be kind and amiable and easy to get on with, but what he is applauded and venerated for is the sort of shrewdness and competence that puts him ahead of others in the big game. To be hardheaded is a virtue now, and idealism has become a synonym for soft thinking. We leave the heart to the Church, to poets, and to charity, for it seems to have small currency in the market place, of ideas as well as goods, which the world has become.

A peculiarly unattractive phrase has been around for some time: "Looking Out for Number One," Number One being, of course, self. And although it issues mainly from the mouths of movie and television crooks or delinquents in novels, it is implemented every day by the fellow who cuts in front of your car without warning, the woman who lets the swing-door slap in your face, and the salesgirl who considers your questions intrusions on her time. They are all Looking Out for Number One. Whatever it was in them (if indeed they ever had it) that gave freely to others in look or smile or care or warmth has been atrophied: the heart, withheld, is a small, shrivelled thing.

What is, precisely, this giving, not of things, but of self? Well, if you'd been at Agincourt you would have recognized it in Henry the Fifth:

"A largess universal like the sun,
His liberal eye doth give to every one,
Thawing cold fear, that mean and gentle all
Behold, as may unworthiness define,
A little touch of Harry in the night."

And had you been at the funeral of Abraham Lincoln, you would have wept, with Walt Whitman: "And how shall I deck my song for the large sweet soul that has gone?"

A largess universal; a large sweet soul. Even the dictionaries and the thesauri concede that generosity is the mark of kings, for listen to them grope their way to defini-

tion: to be generous is to be "liberal, free, great, humane, largehearted"; "exhibiting qualities regarded as belonging to high birth . . ."; "benignant, disinterested, altruistic, magnanimous, chivalrous."

Lofty attributes all—in the dictionary. But what politician in his right mind would apply them to his candidate in a nominating speech at a convention? Honest, upright, God-fearing, yes; but to credit him with generosity and largeness of heart would be to undo him. Ah, yes, nice qualities, but impractical. The generous can make trouble by giving away what they should sell.

But do they? Isn't the real truth that generosity is intensely practical and that the ungenerous are the enemies of the people? What has a man or a woman or a nation lost by giving? What love, what marriage can possibly endure without generosity, without a constant exercise of the heart?

We, of all peoples in the world, have matched the freedom of our continent with the freedom of our souls and lived—until now at least—in the image of generosity. It is the first quality the rest of the world has always praised us for, and our history is blazoned with gestures of humanity and altruism that have served as models for the less fortunate and the less free. Why then should we now constrict ourselves out of fear: fear of being suckers, fear of being "soft," fear of being outraced by others?

Can we no longer afford to be generous—to give, if nothing else, the example of a rich and mighty nation *free* to give? Is it, as the "practical realists" say, "our largess universal" that has cost us our prime place in the world, or is it rather small thinking about material competition? What has happened to our "large sweet soul," once the world's beacon? That the image of business seems to have replaced it in so many places is bad business—for all.

I think it is time we reinstated the heart. The head alone can never solve the affairs of men, whether it is the division of race in our own land or the division of power on earth. Man and woman, labour and management, black and white, capitalism and socialism; between each is a no man's land where the only passport is understanding—not only in the head but in the heart—and the only safe-conduct is compassion. This is in itself an act of giving; not of giving in, but of allowing the imagination to cross the borders of difference.

But it is easier—much easier—to "stand firm," not to give an inch. Our society is now so organized that we are free to stand on our rights without acknowledging those of others: the right of a bus driver to deny a passenger information; the right of a saleslady not to say "Ma'am"; the right of a stenographer not to punctuate; the right of a worker not to do a full day's work for a full day's pay; the right of a waiter not to wait; the right of a nurse not to smile; the right of a manufacturer to charge more for cheaper products; the right of a wife to demand more than her husband can afford; the right, in all cases, to take and not to give.

But the irony is that these standers-on-rights, these takers, these ungenerous souls will, in the end, be the losers. They can not, unfortunately, lose their jobs, but they can and do lose respect and affection. They lose an answering smile, a warm response, a new friend. They lose love.

For what man can live for long with an ungenerous woman? And what ungenerous man can hold his wife's love? The answer to that timeless riddle about couples, "I wonder what she sees in him—or he in her?" is easy: a magnanimous spirit.

Or, as Gerard Manley Hopkins wrote in his poem, "The Handsome Heart" . . .

"Mannerly-hearted! more than handsome face—
Beauty's bearing or muse of mounting vein,
All, in this case, bathed in high hallowing grace . . ."

It is not easy to sustain a "high hallowing grace," but the habit of generosity can be learned and practised. A woman can take pleasure in the pleasure lovely women take in her husband, and hold him the closer. A man can be proud of his wife's achievements and gain, rather than lose, stature by his obeisance. A generous woman can concede greater charms in another woman without resenting them or diminishing herself. A generous man can admit his errors and rue his weaknesses without denying his virtues. A generous mother can want her children to grow free of her, and yet not lose them. A generous employer can praise good work without forfeiting authority.

Yet there are a great many people who, thinking it smart to be tough and wise to be cynical, hold to that other unattractive phrase: "Give them an inch and they'll take a mile," or "Give them a finger and they'll take your hand." I have found the opposite to be true: that you receive what you give and sometimes more than you give. I am convinced that the instances of trust repaid are far greater than those of trust abused. And if the trust is indeed abused, it may well be because of the manner given. You hear a great deal today about the lack of gratitude on the part of others for what we, as a nation, have given to them. But often our material gifts have been accompanied by moral demands: a bargain which removes the transaction from the heart to the market place. Generosity with strings is not generosity: it is a deal.

I would like to think that if we took a cardiograph of the nation's heart we would find it sound—sounder, in fact, than a dollar. But this noble organ needs a campaign for rehabilitation as the prime factor of our greatness, individual and national. Generosity of spirit is the real conqueror of space—between one country and another, one man and another, one race and another, one idea and another. The act of casting bread upon the waters is not only beautiful but rewarding. Christ knew this two thousand years ago. We might begin to remember it now.





New suit looks—for a fashion twelvemonth

Seven suits, starting here, that fit the young-but-famous fashion category of clothes that never spend a season in retirement, never miss a trip. Included here: some advanced thinking about the next season's suit-shapes and suit-colourings. *Opposite:* For Worth Avenue now or Fifth Avenue under fur—a slim suit of miniature plaid worsted, etched in black and white. The plaidness, done biasly around the jacket hem. By Paul Parnes; about $145 at Bonwit Teller; Julius Garfinckel; Montaldo's; I. Magnin. Grey felt beret by Lilly Daché. Shoes by Fiancées. *Above:* A tireless grey flannel suit with the freshening of grey-checked cotton gingham collar and cuffs. (These are subtractable, and the gingham idea continues as lining.) Suit by Pattullo-Jo Copeland, of English wool flannel—light grey, light weight. About $265 at Saks Fifth Avenue; Hutzler's; Neiman-Marcus. Tall pillbox with black satin bow, by Sally Victor. Nettie Rosenstein handbag. Both pages: Fuchs gloves.





KAREN RADKAI

New suit looks *continued*

THE UNEXPECTED JACKET. Suit, opposite, with a surprise—the topping of a charcoal wool flannel dress with a squarish jacket in camel-coloured wool; the sleeves short. By Maurice Rentner (jacket of Lesur fabric); at Bergdorf Goodman; Hudson's; Frost Bros.; Frederick & Nelson. Hat by Christian Dior-New York, at Bergdorf Goodman. Troylings shoes.

FLARING SKIRT NEWS. Suit of lacy blue worsted, this page, with wide collar, a skirt that leads a fuller life. This, north or south, now. By Monte-Sano & Pruzan; about $225. Ronay handbag. Cloche: Christian Dior-New York. All: Bonwit Teller; I. Magnin. Suit, also at L. S. Ayres. Laguna necklace. Kislav gloves.



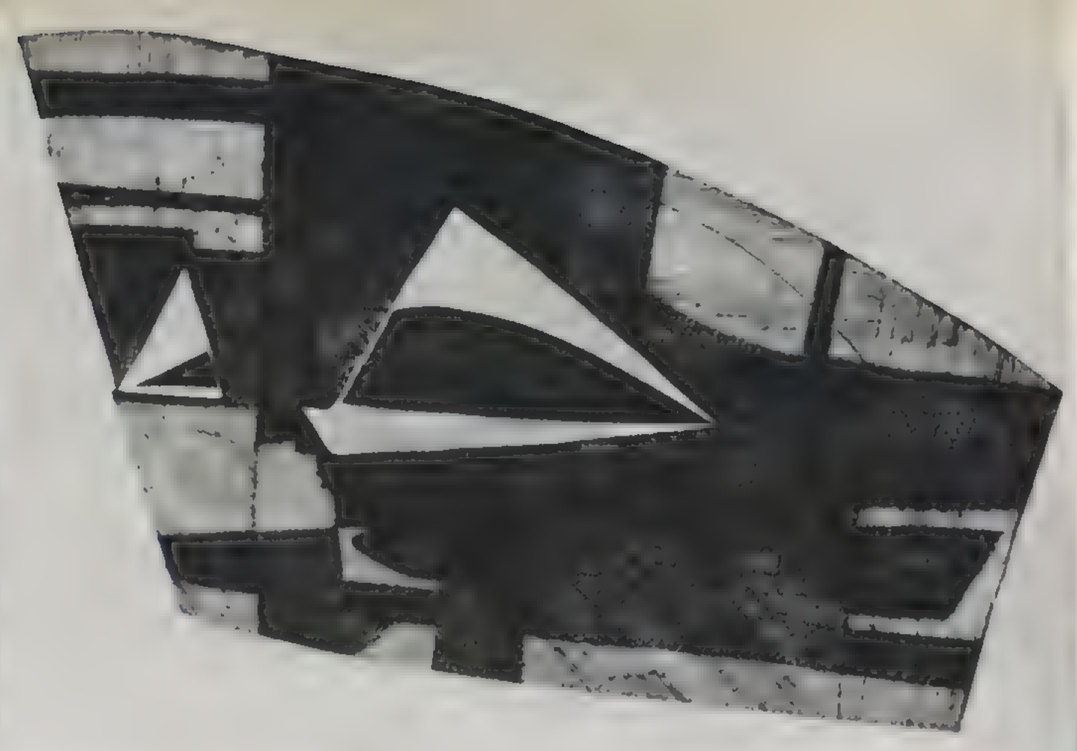
New suit looks *continued*

FAVOURITE'S RETURN. Jacket and dress, above left, of wool gabardine. Fresh news here: caramel colour, white linen cuffs. By Jane Derby, in Forstmann gabardine; about $225. Ronay handbag. Both at Saks Fifth Avenue. Suit, also at Neiman-Marcus. MELON-CUT JACKET. For wherever there's suit weather—a new rounded jacket in red double-faced wool, above right, over an easy sheath of red worsted mesh jersey. By Marquise; about $210 at Hattie Carnegie; Nan Duskin. Hat by Lilly Daché. JERSEY, ACROSS THE MAP. Suit for all locales, right. Red worsted jersey, equally good now under furs, under palms. At front and back, brass buttons. By Ben Gershel; of Jasco fabric. About $190 at Saks Fifth Avenue; Dayton's; Harzfeld's.



KAREN RADKAI





$36 HENRI-GEORGES ADAM: "Flagstones, Sand and Water, No. 3"; black and white copper engraving, *above*. By the fifty-five-year-old French sculptor, famous for his engravings and tapestry designs, whose work has been exhibited in Paris (where he lives), and twice here. 29¾" x 22⅛". Staempfli Gallery.

$300 ANDRÉ DERAIN: "Head of a Child"; blue ink drawing, *left*. This tender sketch is by the notable French painter and sculptor who, with Matisse and Vlaminck, formed the heart of the *Fauve* Exhibition in Paris in 1905 and who died in 1954. With gilded wood frame, 13⅛" x 16". New Art Center.



MORE ART THAN MONEY

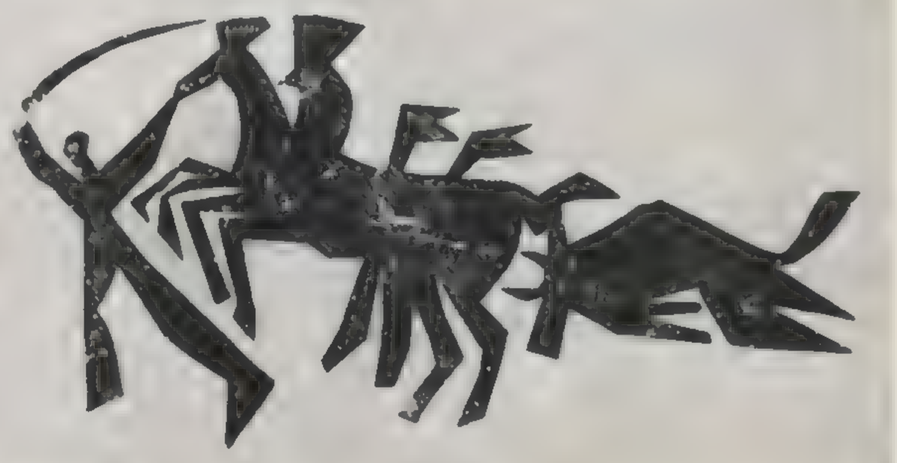
In this Vogue annual, its ninth, are twenty-three works of art, all from New York galleries. The artists stretch from living Americans to an unknown Greek sculptor who lived about 600 B. C. The price stretch: $36 to $400.



$400 LYNN CHADWICK: "Maquette for Female Dancing Figure," 1958; iron, *left*. By one of England's most spectacular sculptors, winner of the Venice Biennale Sculpture Award in 1956. Big museums, including London's Tate, own his works. 5½" x 11". Saidenberg.

$165 ADOLPH GOTTLIEB: "Imaginary Landscape"; red and black water colour, *below*. This strong painting is by a well-known American who lives in New York and whose work has been exhibited all over this country, and in India, Japan, and Europe. Charcoal grey mat and grey wood frame, done by Gottlieb, himself, 22½" x 18½". The New Gallery.





$150 PABLO PICASSO: "The Reappearance of the Bull"; black and white lithograph, *above*. Twenty-third in an edition of fifty, this powerful lithograph made in 1945 was released by Picasso only this year. (It is reproduced in the important Fernand Mourlot three volume *Picasso Lithographe*.) Unframed, 22⅛" x 15". Saidenberg Gallery.

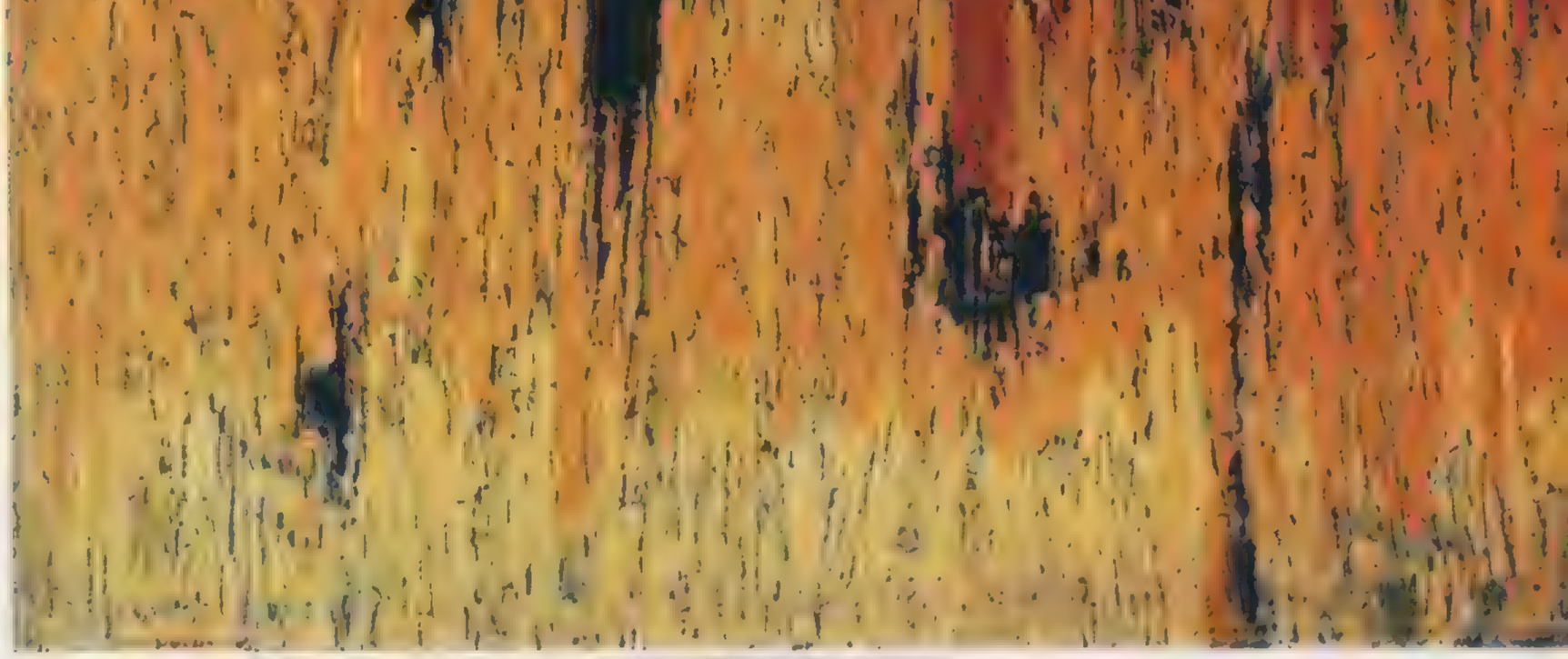


$200 AFRICAN MASK, *left.* Monumental in its effect, this high patina wooden mask, from the Dan tribe of the Ivory Coast, now part of Liberia, was worn by a woman. Female masks have round eyeholes; male, horizontal ones. 4⅜" x 8½". Mathias Komor.



$90 EAGLE WITH FOLDED WINGS, *above.* This small strong bronze, about the first century, B.C., is from Cappadocia, once a Roman province, now a part of Turkey. With stand, 1½" x 3 9/16"; without stand, 2⅛". J. J. Klejman.

$200 FERNAND LÉGER: "The Well"; colour lithograph, *below.* This 1943 lithograph, second in an edition of seventy-five, is by a French master who died in 1955. With mat and gold-leaf wood frame, 23 5/16" x 29 5/16". New Gallery.





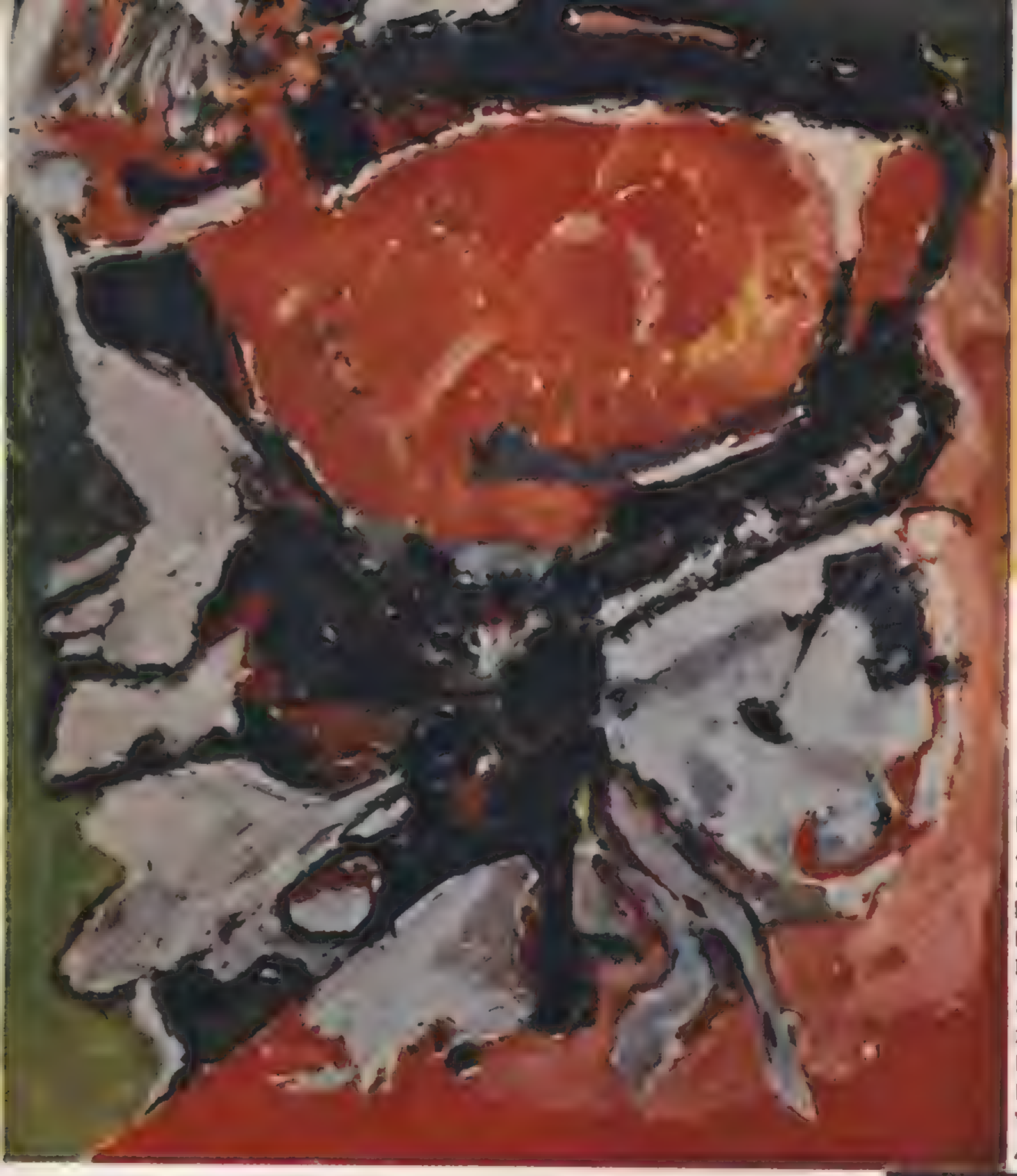
$100 GEORGE MORRISON: "Quite Far"; oil, *above.* By a forty-year-old American of Indian ancestry who has won considerable recognition from museums, including the Whitney, Brooklyn, and Walker Art Center in Minneapolis. With wood frame, 41⅞" x 35⅝". Grand Central Moderns.

$300 CONSTANTIN GUYS: "Girl Standing"; pen and water-colour drawing in black and brown, *left.* By a nineteenth-century painter, famous for his delicate, witty drawings of horses and Parisian demimondaines. This sketch formerly belonged in the well-known British collection of T. C. Girtin. With mat, 12¼" x 14⅞". Mathias Komor.

$140 LILIAN MACKENDRICK: "Still Life, Tomatoes"; pastel, *below.* By an American painter who uses pastel with uncommon skill, and whose work, exhibited here and abroad, is in both private and museum collections. Unframed, 11⅝" x 5⅞". Hirschl and Adler.









$360 JEANNE REYNAL: "Little Big Yellow"; mosaic, to hang on a wall, *above*. By a noted American innovator who was influenced by the sand paintings of the Navajo Indians. 40¾" x 30½". Betty Parsons Gallery-Section 11.



$125 ALASKAN ESKIMO CARVING: walrus ivory, *right*. Delicate hand piece, with exquisite patina. In 1850 the Danish historian, Worsaae, brought it back from Alaska. 2¾" x 1". Klejman.



$400 BERNARD DUFOUR: oil, *above*. By a thirty-seven-year-old French painter who numbers among his collectors, Governor Nelson Rockefeller, and half a dozen museums. Without frame, 19⅞" x 24". Albert Loeb Gallery.

$300 EGYPTIAN USHABTI HEAD: faïence, *left*. About 300 B.C. The Egyptians placed Ushabti figures with mummies in the tombs to labour instead of the spirits in the land of the dead. This head, flat, is 3" x 2⅝". With metal stand, 4½" high. Carlebach.

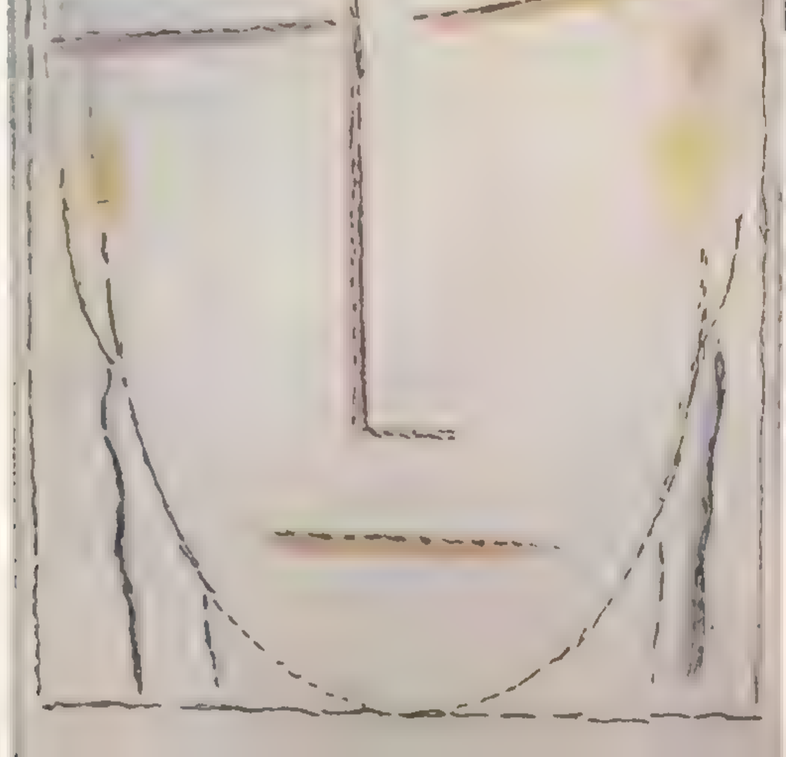


$400 DARREL AUSTIN: "Young Beast in a Marshland"; oil, *above*. A 1958 painting by a famous American. With carved frame painted with gold leaf, 19" x 17". Perls.

$300 ALEXI VON JAWLENSKY: "Head of a Girl"; ink and crayon drawing with wash colours, *left*. By a Russian-born German expressionist, a notable leader in the Blue Rider group. Linen mat with gilded wood frame, 10⅝" x 12½". New Art Center.

MORE ART THAN MONEY

continued



$175 GREEK BRONZE, *below*. This geometric bull with the crumpled horn and grey-green patina comes from Olympia, Greece. Seventh century, B.C. 2½" x 1¾". Klejman.





$400 CÉSAR: "Torso"; rough-textured bronze, headless standing figure, 1957, *right*. By the most famous of the younger living French sculptors. Now thirty-eight, César has had an enormous success in France, England, Sweden, and this country. A rather similar but much larger César figure was in "New Images of Man," at New York's Museum of Modern Art. 2¾" x 11¼". Martha Jackson.



$40 HANS HARTUNG: black and white lithograph with yellow, *above*. By one of the most distinguished European abstractionists, who was born in Germany, now lives in Paris. This lithograph is number forty-six in an edition of one hundred. Unframed, 19⅞" x 25⅞". Saidenberg.



$125 HAROLD ALTMAN: "Figure and Foliage"; felt pen, sepia drawing, *above*. By a thirty-five-year-old American whose drawings, fresh and exquisite, are in many museum and private collections. Silk mat and gilded wood frame, 20 15/16" x 19 3/16". The Contemporaries.



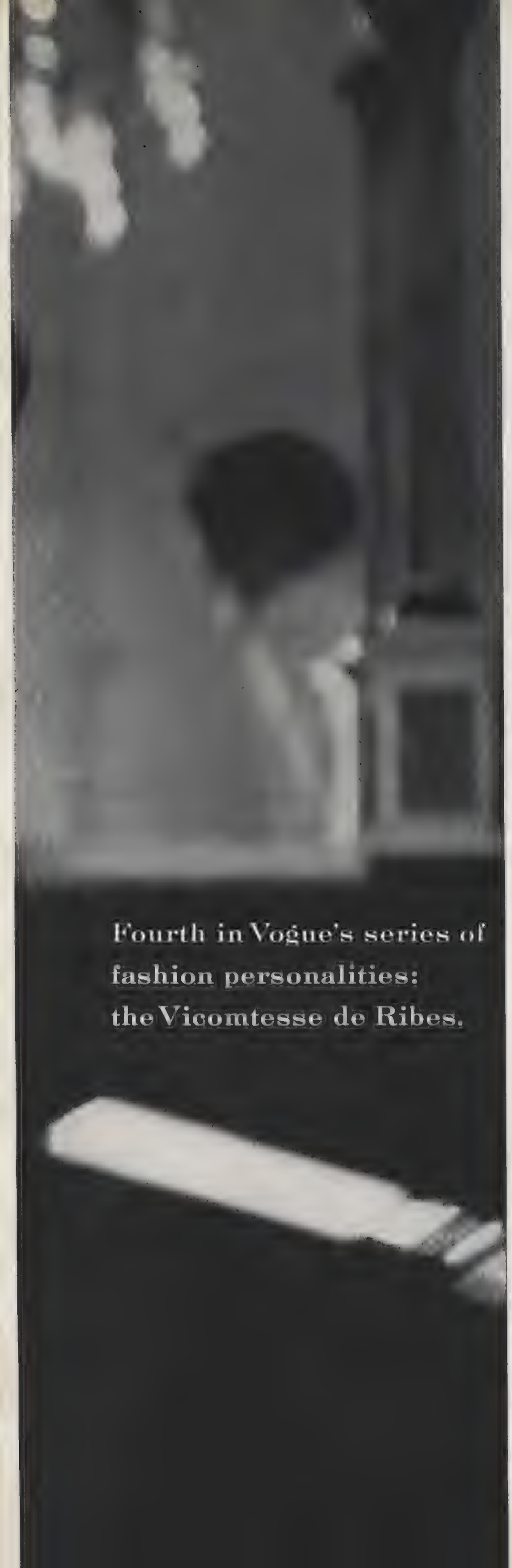


$150 DOROTHY DEHNER: "Bird in the Bush"; gilded bronze, *above*. By an American with great appeal for the knowledgeable. In the collections of New York's Metropolitan and Museum of Modern Art. With stand, 2¼" x 5 5/16". Willard Gallery.

$150 JAPANESE SCROLL: "Bird on Branch"; ink sketch on paper, mounted on brocade, *below*. By Tsunenobu, famous Japanese painter (1636-1713). Unrolled, 24" wide, 42" long. Mathias Komor.









The *fashion personality of a great beauty*

A great beauty in the classic European tradition, with her oval face, smooth dark hair, and marvellous elongated neck. the Vicomtesse de Ribes adds to all this some famously ornamental characteristics of her own. Her high cheekbones and long, tilted greenish eyes give her a mysterious, exotic look—accentuated by her dramatic eye make-up and the big jewellery she favours, often Oriental in feeling. Her figure is what the French admiringly call a "silhouette de mannequin"—tall, slender, lithe. Her fashion-personality is vivid, unstatic, exciting; she has tremendous daring about clothes. a keen sense of fashion-drama that never slides over into theatrics. Mme. de Ribes loves clothes, enjoys them, and—like all strong fashion-personalities—has strong ideas about them. For day, she insists on clothes that are simple, workable, unfettering ("I have great trouble getting a pleat in my skirts"). For evening, she ·nts, and wears, the newest and highest fashion the French couture can devise, however exigent or extreme. "I like clothes either quite crazy or terribly strict," she once summed it up. *(More, next page)*

Above: Vicomtesse de Ribes, the daughter of Comte and Comtesse Jean de Beaumont. She is shown here, dressed as she likes to look for parties at home in a narrow blue faille dress by Patou. *Left:* Mme. de Ribes, one of the very chic young women in Paris who loves and wears hats, wears here a huge chinchilla toque.

TONY ARMSTRONG JONES



Fashion personality: Vicomtesse de Ribes

continued

The Vicomtesse de Ribes belongs to the new generation of spirited young Frenchwomen who are quite often authentically good at sports. She herself is a first-rate skier who spends four or five months a year on the ski-slopes at Megève, St. Anton, Zermatt, or Cervinia (this last, for glacier-skiing in August). Her approach to ski-clothes, as to skiing itself, is dashing: she has a series of big fox-fur hats dyed in colours to match her various pants and jackets; this year, plans to ski occasionally in a short skirt and woollen tights. Ice-skating is on her list, and, in summer, boating and water skiing. In Paris, she walks energetically, and often rows on the lake in the Bois de Boulogne. For one such outing, shown on this page, Mme. de Ribes wears one of her encyclopaedic collection of sweaters—this, an Italian mohair one striped in yellow, pink, and grey plus a tweed skirt. *Facing page:* Mme. de Ribes in a violet silk faille evening dress from the new Dior collection—a dress many women would consider "difficult," because of the straight cutting of the bodice and waist. Mme. de Ribes, with unfaltering fashion sense, adores it.

More, next page





Fashion personality: Vicomtesse de Ribes

continued

The fashion-personality of Mme. de Ribes has some fascinating, built-in contradictions. She enchants couturiers by working with them closely on fabrics and colours, then plunges them into despair by allotting only ten minutes to a fitting. Herself one of the most beautifully-dressed young women in Paris, she enjoys writing, anonymously, and supervising every detail of an illustrated monthly article, whose theme she describes as "how to be chic on two francs," for the magazine *Marie-Claire*. She does her own hair, quickly and simply, but never begrudges time spent on choosing hats, which she adores—the bigger, the better. ("Hats are never big enough.") *Above*, she wears an almost-big-enough hat: a sable toque with white lamb crown. *Right*, Mme. de Ribes whisking across the Champs-Élysées in a suit from one of her favourite couturiers, Guy Laroche: black-and-white tweed, belted. Also from Laroche, her "sporty" mink coat—7/8 length, with patch pockets. *Facing page:* Mme. de Ribes's face, framed by a Renaissance fringe of jet beading (actually this is the edge of a Paulette hat). Recently Mme. de Ribes came to New York to attend the Embassy Ball, for which she acted as Chairman of the International Committee.

TONY ARMSTRONG JONES



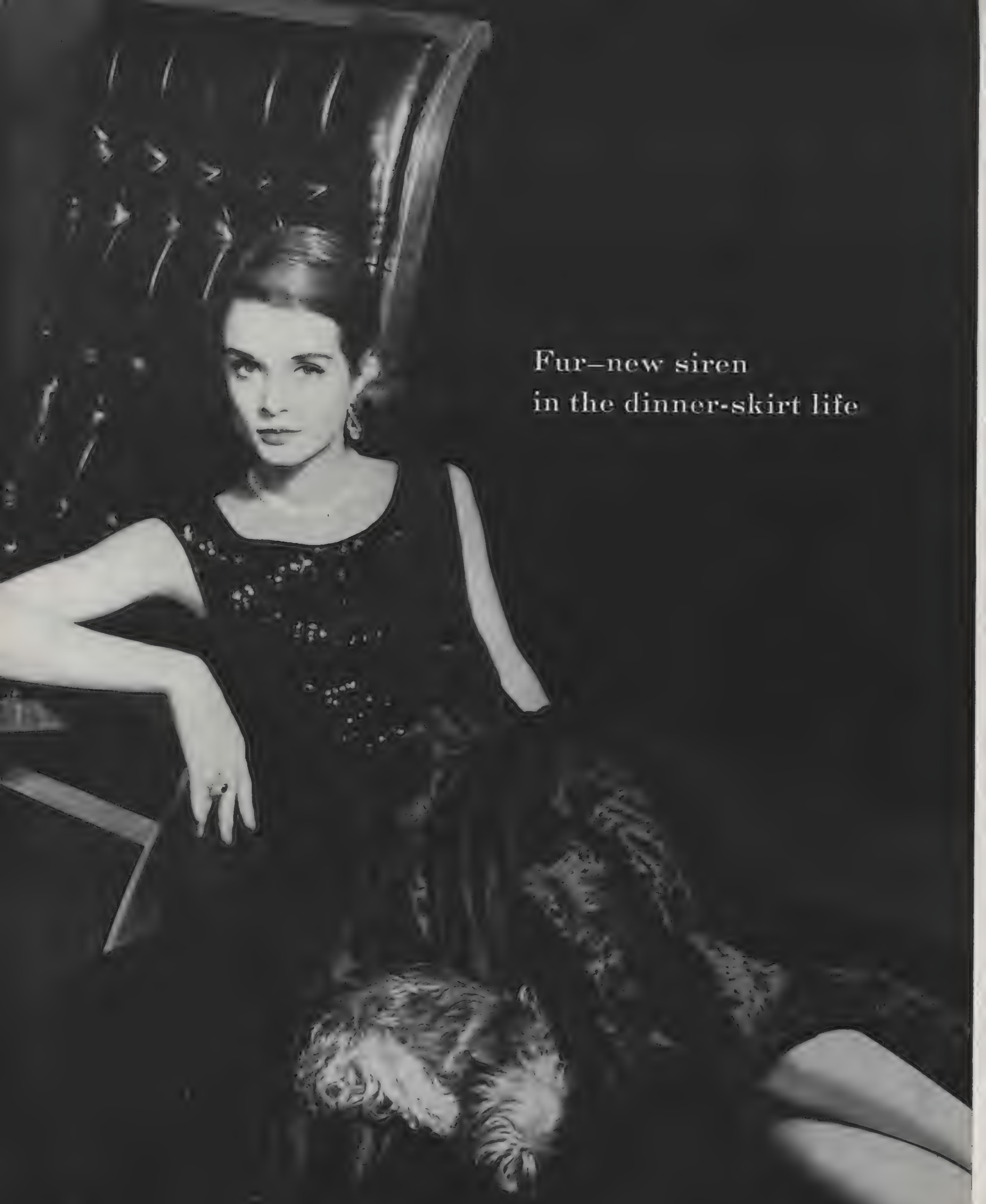


International elegance

Mrs. Loel Guinness, right, dresses with subtle, quietly declared elegance, often in black, always with her triple strand of wonderful pearls. (Even with a silk shirt and pants, the pearls appear.) Mrs. Guinness spends a fraction of the year in Palm Beach, a good deal of time in Paris and in Switzerland, where she and her husband have a new house. Her superb mink coat was designed and made for her by Maximilian.

Mrs. Norman Winston, left, is dark-haired and animated, a woman who reacts instantly to fashion weather; she was among the first Americans, for instance, to take to the far-out chemises of Balenciaga and Givenchy. A New Yorker, Mrs. Winston spends a stretch of the year in Paris and in the south of France. Her mink coat was designed and made by Ritter Bros.

MEERSON



Fur—new siren
in the dinner-skirt life

KAREN RADKAI

Unabashed siren material, these black fur skirts rate one word—sensational. (That's all.) Worn with sequinned wool sweaters in little-nothing shapes, they're meant to dine late—sometimes, as here, in the further blaze of diamonds. *Right:* For at-home dazzle after seven—this monkey-fur skirt, cut straight and slinky, worn with a satin belt. By Esther Dorothy of black-dyed South African monkey. Delman shoes. *Left:* Skirt of black-dyed Russian broadtail lamb, so remarkably supple it can be pleated. (This to dine out as well as at home.) By Ritter Bros.; also at Holt Renfrew of Canada. Herbert Levine shoes. Sweaters by Robert Sloan; Colony satin belts: at Henri Bendel. Harry Winston diamonds. The coiffures, both pages, by Enzo da Perugia. Chairs by John Vesey.





Miss Gloria Vanderbilt
dressed by Mainbocher

Tall, dark-haired, with camellia-white skin and a magnificent figure, Miss Vanderbilt wears clothes superbly, brings to fashion talent, enjoyment, a sense of drama, a feeling for colour—all, endowments that also power her career as an actress, and her other enthusiasms, writing and painting. About a year ago she started buying clothes at Mainbocher, now is hopelessly (and quite happily) enmeshed in the Mainbocher *dharma*. "To go there for a fitting is really like a ballet," she said recently. "The timing is so perfect, and there's this incredible economy of just doing what is really to the point." Here, Miss Vanderbilt—who is in private life Mrs. Sidney Lumet, and the mother of two charming little boys—wears a late-day costume and a dinner dress from Mainbocher's new collection; with them, her own jewellery.

Above: Short white silk matelassé dress, sleeveless, bell-skirted; over it, a black cashmere coat that can be worn closely-buttoned in street or taxi, opened indoors to reveal a lining of the same white matelassé.

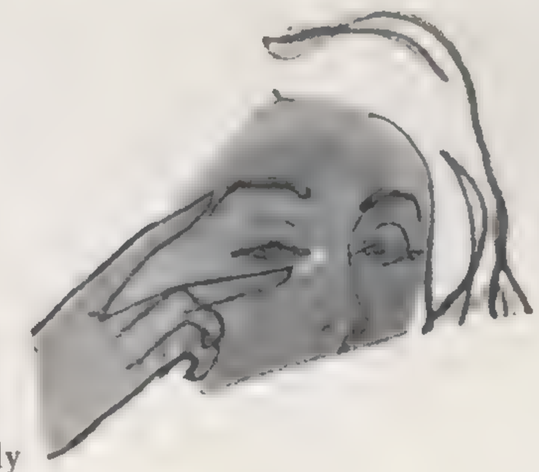
Facing page: Miss Vanderbilt in Mainbocher's black silk crêpe dinner dress, slender as a column, but a good deal more mobile. A four-skin sable circlet can encircle the neck (here, it's held). Both costumes: to order at Mainbocher.

HORST





High-speed beauty revivers—techniques in minutes



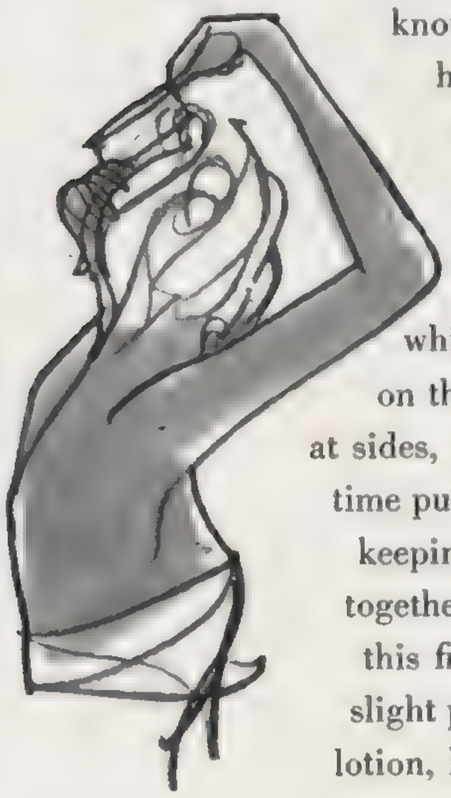
At the end of a day's shopping or an afternoon solidly paved with children, some women wear a becoming glow of triumph but not necessarily the pretty sense of order (instantly visible) that's right for evening parties. To the rescue then, six fast systems to turn out a more-than-reasonable facsimile of your best face.

All are based, naturally, on the premise that the face and coiffure involved have put in a certain amount of regular salon time since last Christmas.

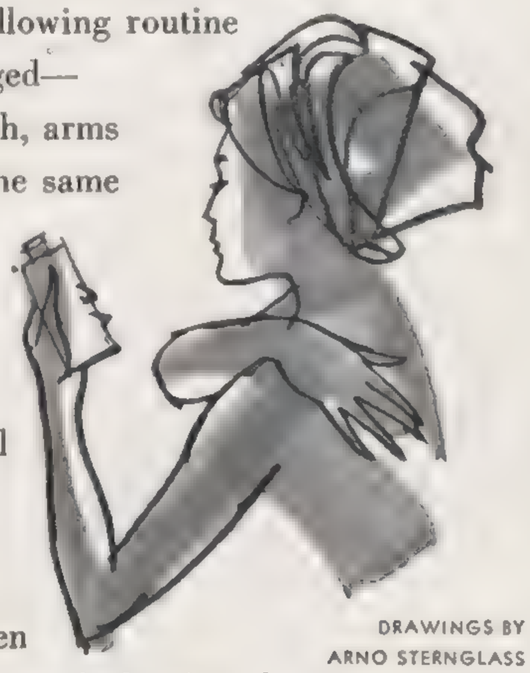
Camouflage for tired eyes: To fade out dark circles under the eyes, apply pale shadow-block starting, not in the middle of the blackness, but at the inner corner of the eye, close up against the nose bone. (Note sketch.)

Shadow-block, for anyone who's missed this beauty haven, is a pale, creamy substance in a stick or jar that covers dark areas, even minimizes spots. One such substance, Diedré's Coverup, comes in a miniature jam pot, is put on with a brush or fingers over foundation, then blended. New in stick form is Stop Sign which works best if it's used before foundation. And failing either of these, you can still do a creditable job on under-eye circles with a little foundation mixed with white eye shadow or even foundation that's paler than the shade you use for the rest of your face.

Fatigue fixer: The first step, in the eyes of Helena Rubinstein's knowledgeable crew, is to relax in the taxi that takes you home at the end of the day. Once at home, peel off all your clothes; medically, in case you care, this releases the full easy swirl of blood throughout the body, which in turn decreases fatigue.



After a tub or shower, pursue the following routine while lying on the bed or—if you're rugged—on the floor. Stretch out flat on your stomach, arms at sides, palms up. Pull head up and back, at the same time pushing up with the palms of the hands keeping arms taut, pulling shoulder blades together. Then let go completely. Try to do this five times. Then, possiby after a slight pause to apply eye pads soaked in herbal lotion, lie flat on *(Continued on page 176)*



DRAWINGS BY ARNO STERNGLASS

The meaning of mink—fashionably, when it looks like this—everything. And if you choose to assume a practical point of view, the credit balance is still enormously high: endless day looks, night look even to the point of gala dressing, and that almost forgotten fur benefit, warmth—deep, delicious, food for one's disposition. Coat by Maximilian, of Umpa natural dark ranch mink. Also at Holt Renfrew of Canada. Worn over an easy sheath of white Acrilan-and-wool. By Ben Barrack. At Best & Co. Sally Victor hat. David Webb gold and diamond jewels.

HORST

Great natural beauty machine: the beach

...and some remarkable substitutes

In terms of good looks gained, tensions lost, and a general rise of euphoria, we know of no more efficient machine than a beach with its irresistible combination of swimming, sun, and salt air. Failing the real thing, however, we're pleased to report that what you can do in the way of duplicating the great beach benefits at home or at a salon is: extraordinary. For ways you might manage this—the glowing tan, the sea-aired complexion, the swimming-toned figure, read on.... Sun tans, of course, are a cinch to acquire away from the beach—and getting cinchier by the minute. Minute, as it happens, is the word to keep in mind when you're starting out under sun-lamp sun—unless your skin is fair or your eyes light-coloured, in which case half-a-minute is the safety limit; and redheads, perhaps, had better skip this kind of tanning entirely. Ordinarily, lamp-tanning can proceed at the rate of a half-minute a day until a plateau of five to seven minutes is reached. If, though, you find that you've developed even a mild sunburn—a condition doctors call erythema—keep the status quo for a few days. (The Hanovia company has simplified the timing angle considerably—some of their lamps come equipped with safety timers which are very like those kitchen gadgets that accurately predict the rise of a soufflé.) Sun lamps fitted with vacuum-like tubes, it's been found, produce the most satisfactorily rosy tans. And with artificial (*More, next page)*



Beach hat—not for beaches

Opposite: Eclipsing almost everything—except the fact that this much hat is a lot of fashion—a hat of bright blue silk shantung and a huge white bow. To wear: not with bathing suits, but in a bathing-suit climate—with, say, a white sliver of dress for lunch in the sun-country now. By Christian Dior-New York. At Lord & Taylor; Hutzler's; Harzfeld's; Joseph Magnin. Ivory and turquoise earrings, by Schlumberger of Tiffany. Red for blue: Super Royal Comet Red lipstick. This, by Germaine Monteil.

PENN



The great natural beauty machine *continued*

sun, it seems so far that skin is most receptive to ultra-violet rays when it's free of lotion or cream—quite the reverse of real-sun procedure. One final word on lamp tanning: goggles—or eye-pads—are a must. . . . Even the famously potent alchemy of the sea air itself is not, it seems, beyond the scope of beauty salons. One fascinating alternate is a treatment called Vapozone, which consists of aerating the skin in a dense mist of ozone and active oxygen. The pot of gold at the end of this rainbow: clearer, cleaner, plumper-looking skin; a definitely peppier complexion. Vapozone comes, like dessert, at the end of a full-course facial, is administered by the Charles of the Ritz Salon in New York, and works this way: After your face and throat have been properly cleansed and gently massaged with a rich cream, icy witch hazel-soaked pads are applied to the eyes. At this point, the Vapozone machine—which looks rather like a particularly elegant vacuum cleaner attachment, and has been warming up quietly all this time—goes into serious action. Which is, simply, to deliver at a flick a stream of warmish, moist air, and a sensation that a Vogue editor who's been through the Vapozone mists describes as "floating through the moors." Following this fifteen-minute aeration, a creamy masque to tauten things up; more icy cold cotton pads; a final sloshing of skin-freshener; make-up. . . . As for swimming—that super-beautifier of bodies—according to one authority on figure-repair, there's no need to skip a stroke on dry land. Undeterred by an absence of ocean, here's how Manya Kahn keeps figures afloat in her New York salon:

Dead-man's float (alive-and-kicking variation): Lie flat on the floor, face down, arms forward. Working slowly from the hips and keeping legs perfectly rigid (no knee bends here), kick upwards three times alternating legs. Where you'll feel the pull—and see, in time, the figure gains: thighs, hips, buttocks.

Back float: Lie flat on floor, face up. Slowly kick upwards three times, alternating legs; then three times with legs together. Again, action should stem from the hips, and legs must be straight. The gain: tighter abdominal, diaphragm muscles.

Backstroke crawl: Stand erect, legs slightly apart. Raise each arm, as you do when swimming on your back, in a crawl motion—slowly forward, overhead, and back—following each stroke with your head, again as you would in swimming. Repeat three times. The gain: toning up of pectoral muscles, waistline, rib cage, upper arms and—here's where the head-rotating part of the exercise pays off—firmer chin and throat.

Breast stroke: Stand as above. With palms together, elbows bent, raise arms to chest level; extend them forward slowly, then turn palms out. Describe an arc by pushing arms to the sides, then back. Swing arms up to starting position. Repeat three times, lifting chin upwards as arms are stretched. The gain: toning of pectoral muscles, upper back, chin and throat area.

Walking on sand: No water involved, but for keeping legs and ankles shapely and supple, there's nothing quite like a stroll on the beach. At home, this is a surprisingly good substitute: Stand tall, hands on hips, feet parallel and slightly apart. Curl toes under (turning soles toward each other) and walk a few steps on outer edges of feet. Repeat three times. Gradually—and this applies to all exercises outlined here—increase to five. As in swimming, breathing counts for everything—inhale at the start of each exercise, breathe out as you finish. Another swimming rule to observe: don't exercise immediately after eating—an hour to an hour-and-a-half is a sensible wait-allowance. And after fifteen days, provided you've been "swimming" faithfully twice a day, you can expect results.

New sun on the beach

Opposite: Pay-off for the figure that's been swimming steadily for months (possibly via the exercises charted above)—maillot of knitted cotton-and-Orlon in a sunburst of colour news: a clear, un-ingénue yellow. This, by Jantzen; about $17. At Bonwit Teller; Dayton's; Roos Atkins. Beach turban: a Wamsutta towel, wrapped at great length. Red with a clear affinity for the new beach-yellow: Harriet Hubbard Ayer's lipstick news—Red Blaze.

WILLIAM BELL







Neat on the beach

Sharp-edged, immaculate—well-scrubbed, in fact: American separates-dressing has been thriving on these principles for years. What's new, and delightful: the separates-attitude beached. Notable in this neat-on-the-beach era: a current of strict little knee-capping sun dresses; precision prints in bathing suits, shorts, dresses; the pared-down look of the new middies—sliced hip-length over the trimmest walking shorts. And coming in January: really *dashing* beach coats—knee-high, trenchy, indomitably crisp.

Above: Beach dressing in terms of 1960—spareness, neatness, a knee-capping length of skirt that makes the least amount of shoe seem wonderfully young and attractive (and makes a good pedicure just about mandatory). The yellow-edged white shirt, about $14. The yellow skirt (we've added the belt), about $17. Both, by Haymaker, of Arnel-and-rayon shantung. Altman's; Famous-Barr. The watch—belted—by Omega. At Altman's. *Right:* Instant beach dash—without water: the news of brown and a surprise play of navy blue. Lean blue cotton middy (a Fuller fabric), $9. Batik-printed cotton walking shorts, $15. Both, by Polly Hornburg. Cocoa-brown beach hat: Gobbi. All: Peck & Peck. Earrings by Hoopon. Good way to trigger off still another brown: Shulton's non-greasy Bronztan lotion.

WILLIAM BELL









Brown on the beach

Why brown? Easy: it looks smashing in the light of a good coat of tan, and there are few colours kinder to skins that aren't quite with it yet.

Left: Two-piece bathing suit without a controversial bone—or, for that matter, any other kind of bone—in its body. By Polly Hornburg, of printed brown cotton batik with a bit of sarong-drapery. $30 at Peck & Peck. The paper-hat straw hat, interfaced with Keybak: Emme Boutique. Memo to the woman who's pro-beach, but definitely not for burning: Revlon's Sun Bath Protective Lotion works as extra insurance for very fair or sensitive skin.

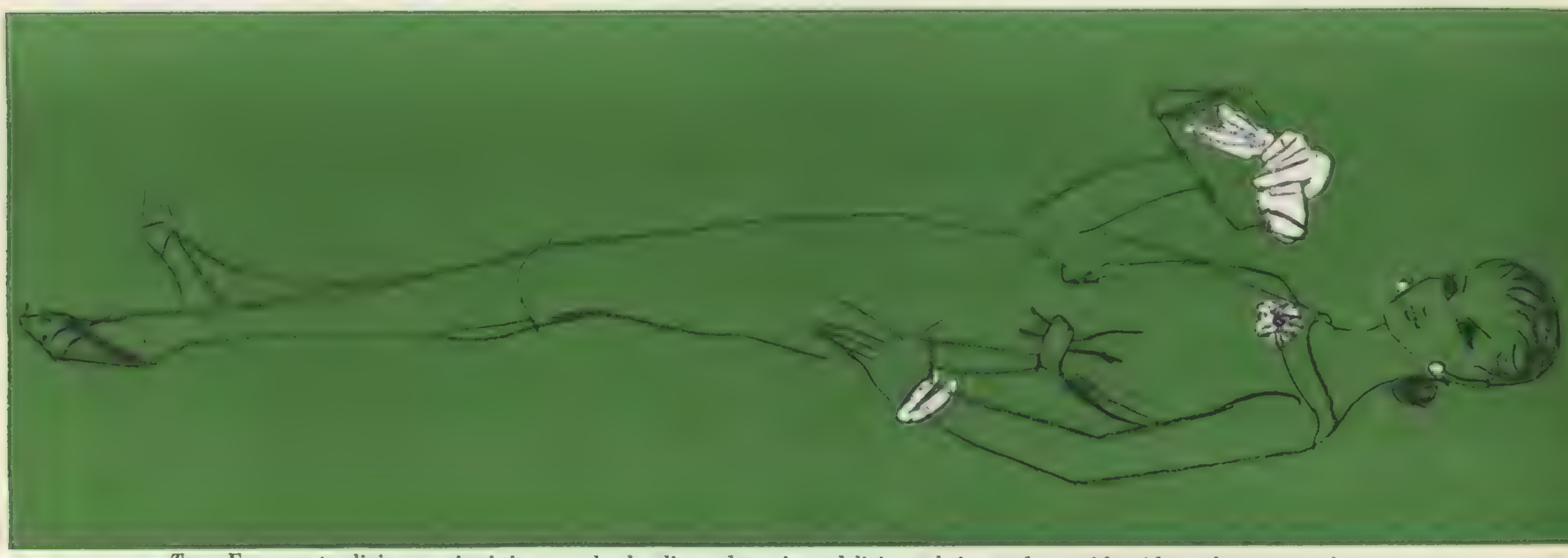
Above: Bare, soft-skirted, mainly brown—beach dress for the beach life that revolves around lunch at the club, drinks at six. To wear with it: oceans of beads, the strippiest sandals. Batik-printed cotton dress, by Polly Hornburg, about $35. Accessocraft necklaces. These, and the dress, all at Peck & Peck.

WILLIAM BELL

Heading south:

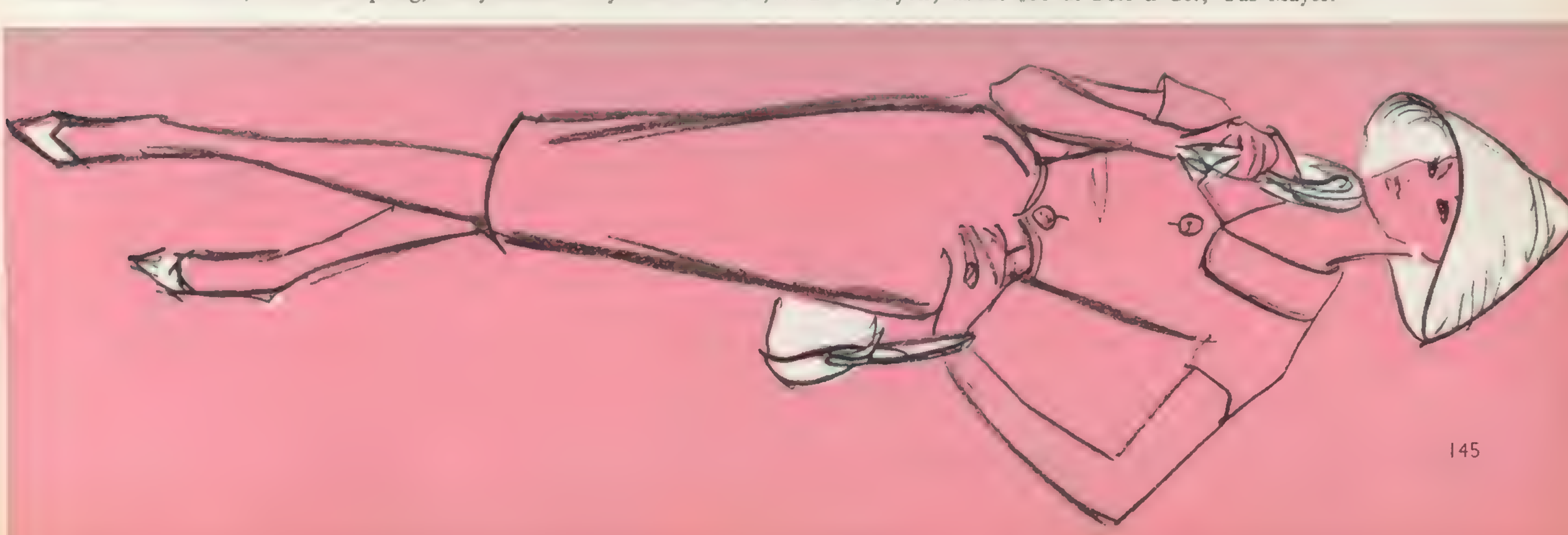
New resort clothes, shown six ways here, and laterally—featuring pastels in revved-up versions for day, late day. *Top:* The little-black-dress in pastel blue silk crêpe, for afternoon or dinner in a palmy setting. Bead allowance: the scoop neck, over a wrapped waist, full skirt. By Adele Simpson; about $125 at Lord & Taylor; Wm. H. Block. *Above:* Two looks at once—a dress and short jacket of muted orange silk with a grainy weave. The dress has a close round neck, shoulders that drop into little sleeves. By David Levine; about $160 at Saks Fifth Avenue; Sakowitz. *Below:* Silk dress with a pretty shape—little waist, little sleeves, pleated skirt—for, perhaps, Sunday lunch. The colour here, strawberry—paled by a dash of cream. By Talmack, of Abraham fabric; about $160 at Bonwit Teller; I. Magnin.

charged pastels



Top: For country-living, patio-sitting—a slender linen dress in a delicious shrimp colour with wide neck, a start of sleeves, a bow-tied belt. By Mollie Parnis, of Moygashel linen; about $90 at Saks Fifth Avenue; Julius Garfinckel. *Above:* A beautiful shape in grass-green linen (pastel grass), for day, dinner. This, sleeveless, and belted from the sides over ease that softens the skirt. By Talmack, of Alcé Irish linen; about $90. Bonwit Teller; Frost Bros. *Below:* Pink dress with low collar, pearl-mocking buttons, a slight bell-boyness to the bodice. The policy that applies to this and all the charged-pastel dresses here: stash them away *after* resorting, save them for a northern re-appearance in town, next late-spring, early-summer. By Ben Barrack, of Swiss rayon; about $55 at Best & Co.; Gus Mayer.

DRAWINGS
BY DAGMAR



KAZAN



alk about money—late-day timing



Facing page, left: Beige-y flowers in their own wrapping—a waist-length jacket covering here, cummerbund-shirring, a scoop neck. By Jonathan Logan, in satin of acetate and cotton. In junior sizes; $23. Lord & Taylor. Newton Elkin shoes.
Centre: Black wool sheath floating—from a satin belt—fringed silk gros de Londres panels. Halter-topped dress, of thin wool crêpe. By Pab; $50. Pin, by Coro. Both, at Saks Fifth Avenue. Walter Florell hat—a pat of black satin and a flare of veiling.
Right: Champagne—one of the good new vintages: brocade dress with a collar of considerable consequence. By Hayette, of cotton-and-acetate brocade (Cohama fabric). In junior sizes; $35. At Bonwit Teller. Shoes by Christian Dior-New York.
This page, left: Evening look to assemble on the basis of white brilliance and a shock of glittery pink. Flared cardigan coat in white chinchilla wool (Milliken fabric), lined with vivid pink rayon taffeta. The dress—in the same degree of pinkness—a belled-out shape of acetate brocade woven with gold Lurex threads. Coat, by P.R.L., in junior sizes; $70. Dress by Suzy Perette, $45. Both, at Lord & Taylor.
Centre: Black-dress esprit in brown—a pleasantly sec kind of silk moulded into a kimono-ish top, a soft but telling shapeliness. By Junior Accent, of Chardon-Marché silk. $45. Saks Fifth Avenue.
Right: Golden Paisley sheath with a little fold of collar; its figure a matter of a drawstring—and the wearer. By Amérique in rayon jersey woven with golden Lurex threads in junior sizes; $25. At Altman's.
Barring the T across the page: a delightfully open-faced watch with an adjustable band in two shades of gilt mesh. This, by Sheffield, $20 plus tax; Best & Co.

Christmas—and the shopping

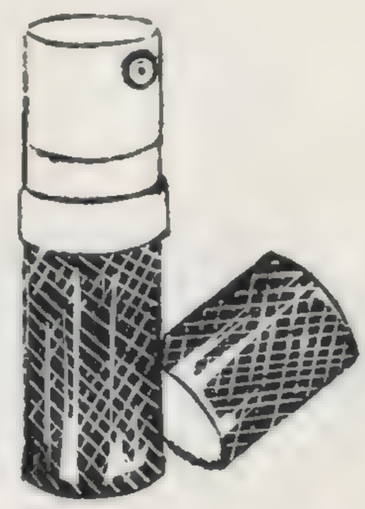


Six-pack of chiffon scarfs

For the perplexed at heart: a short course, here, in quick, easy present-buying. Most of these suggestions are main-floor-dwellers in shops; most, also, eliminate size-colour problems. Any one would be a charming way for man-woman-child-or-dog to deal with all the feminine names on a present list.

A package of six chiffon scarfs in six different colours, *above left,* that's almost a universal donor—there's hardly a woman alive who couldn't use them. All scarfs, 24″ squares of silk chiffon with hand-rolled edges; the colours range from pastel to black. These come wrapped in clear plastic, pre-tied with a bow. By Burmel; $9 for the whole pretty business. Three-scarf package, $4.50. Both, at Bonwit Teller.

A sparkling, modern perfume called Five O'Clock, now willing to travel in this purse-size spray container, *right,* in black and basket-weave gilt. After the perfume is all sprayed away, the case can be refilled with the same or another fragrance. By Helena Rubinstein; ¼ ounce size, $3.50*. Other portable sprays that can be refueled—Intoxication (someone lovely has just opened her purse?), a spirited fragrance in a black and gilt case; by D'Orsay; 1 dram for $4.50*. Tweed, a woodsy scent for daytime hours, in a silver-and-gold-looking *flacon.* By Lenthéric; ¼ ounce for $5.50*.



Portable perfume—poufable, refillable

Tailored classic Bond Street



Four more roving perfumes are getting about in handbags. One of the recent arrivals in this form—Écusson, a flower bouquet that first scented the light of day in the sixteenth century, at the French court. This, now in a gilt purse spray, crested with a fleur de lis. By D'Albret; ¼ ounce, $8.50*. For the safari-minded: Primitif, a sultry jungle-lady kind of fragrance in a black enamel *flacon* that releases a delightful whiff by the measured-spray system. By Max Factor; ¼ ounce, $3.50*. If a frivolous floral atmosphere is the idea you want, there are big possibilities in Oh La La—packaged in a silver-coloured *flacon* that also measures its dispensements. This, new, by Ciro; 2 drams for $5*. Antilope—a sprayable fragrance that's warm, remote. By Weil; ¼ ounce, $5*.

Perfume that has achieved classic status: Bond Street by Yardley, *left,* a tailored floral scent that's liked by more women than you can shake a good tweed suit at. This, in a bigger stay-at-home bottle. Other big-bottled perfume thoughts to consider for Christmas: Fame, wearable and enduring, by Corday. Fireworks, a brilliant fragrance with a holiday feeling, from the Bergdorf Goodman collection. Carnet de Bal, a festive, memorable bouquet, dashed with cinnamon and myrrh; by Revillon.

is easy

A favourite for Christmas presenting: perfume-type-perfume that just smells mmmmm—Directoire, by Charles of the Ritz. EveReve is new, cool, with urbanity and floweriness. By Rigaud. On the same good list is L'Aimant, a day or night delicacy by Coty. Warm and spicy: Stradivari, by Prince Matchabelli. Another new entry, Private Label, brewed by Bonwit Teller—light, engaging. Seven Winds is a fresh, breezy floral with a hint of sentiment; by DuBarry.

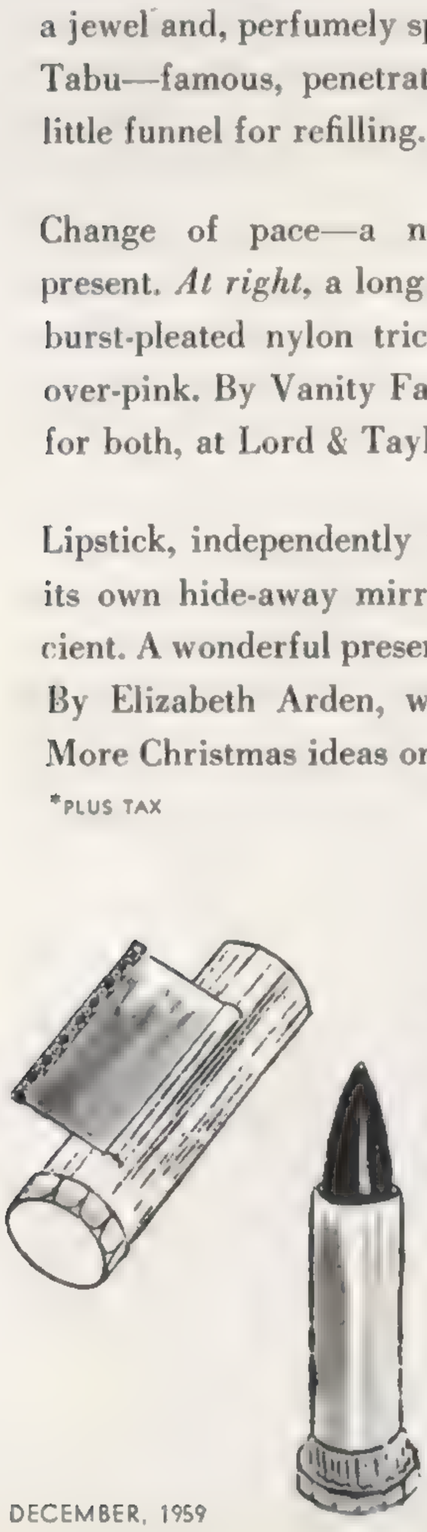
Purse-size bottles of perfume that are not sprays—to be refilled, perhaps, from bigger bottles of the same (both wrapped as one gift?): Joya, from Spain, is named after a jewel and, perfumely speaking, is one; 1 dram, $4.50*. Tabu—famous, penetrating, distinctive, packed with a little funnel for refilling. By Dana; 1 dram, $5*.

Change of pace—a non-perfume, but perfumeable, present. *At right,* a long peignoir and nightdress of sunburst-pleated nylon tricot and nylon lace, both black-over-pink. By Vanity Fair, of DuPont nylon. About $90 for both, at Lord & Taylor, Marshall Field, Frost Bros.

Lipstick, independently rich: this, *shown below,* carries its own hide-away mirror and is, therefore, self-sufficient. A wonderful present because it's new and pretty. By Elizabeth Arden, with jewelled case yet. $5*.

More Christmas ideas on pages 184, 188.

*PLUS TAX



Lipstick, independently rich



Perfumeables: peignoir, nightdress

WARHOL

The big evening dress—Italian expressions

Part of the great American crush on Italy—travel, movies, beauties—is the mounting excitement over Italian clothes. which have a head-on dash that twigs USA fashion thinking. Here, three instances. *This page:* Photographed in Rome at the Palazzo Ruspoli, Galitzine's white faille evening dress—the swathed shoulders she likes, black polka dots, and a whopping belt of black velvet. Designed for Elizabeth Arden. Also at Neiman-Marcus. *Opposite page,* left: Veneziani's new manoeuvre with black faille—a marvellous spiral of skirt with bias implications; a décolletage that's severe but not demanding. Copied by Martini, in America at Saks Fifth Avenue; Neiman-Marcus. Right: Fabiani sways a fringe underskirt below a great bell of white satin shaped by a wide, rosette-fastened belt. Luciana jewels—enormous, exciting.





the problem:



One of the pleasanter aspects of the jet age, and as popular now as the propless plane: a black-tie kind of lotion called Jet for Jentlemen— crisp, suave-mannered (unforjettable?). The packaging, crisp too: black and white, wrapping a flask-shaped bottle. By Corday; eight ounces for $6.50*.

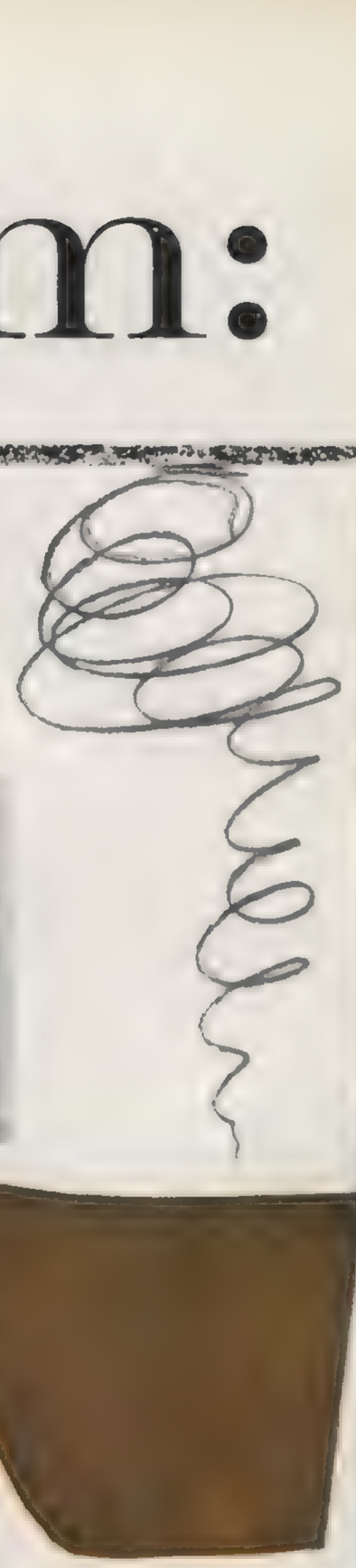




Chivalry, not dead at all—it's present here in a cologne of that name, with the fragrance of forest greens (Sherwood Forest, perhaps, with Robin Hood revved up for a rescue). The bottle, crested with the Black Knight's shield. By Chessman; 8 oz., $5*.







Scent that, like a pipe, could be a man's constant. Pour Un Homme (lavender concentrate), by Caron. 8½ oz., $10*.

someone dashing



has just passed by, with a devilish-good scent— it's Moustache, cologne for a man with a high debonaireness-rating. By Marcel Rochas; 7½ oz., $8.50*.

*PLUS TAX

MEN

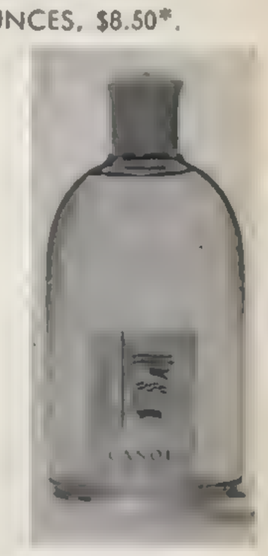
SOLUTION: COLOGNE... FOR AN ONCOMING CHRISTMAS... BRINGING THEM TOGETHER SUCCESSFULLY IN THE PRESENTS PICTURE. HERE, EIGHT COLOGNES AND LOTIONS FOR MEN (THE COLOGNE IDEA, TOO ATTRACTIVE FOR WOMEN TO KEEP TO THEMSELVES). ALL: SAKS FIFTH AVENUE; FROST BROS.



The pinch-bottle of colognes—called Eau de Vétiver, named after a flowering grass. The fragrance is outdoorsy, tweedy, meant for a man on the same terms. This after-shaves, too. By Carven; four ounces, $7.50*.

DOCKED IN AMERICA NOW—A MAN'S COLOGNE THAT HAS LONG BEEN KNOWN IN FOREIGN PORTS. THIS ONE, CALLED CANOE—AND ALL THE FRESH BREEZINESS OF SEA AIR IS INSIDE THE BOTTLE. THIS PACKAGE, DONE UP WITH SHIP FLAGS THAT SPELL THE NAME CANOE IN FLAG LANGUAGE. MADE BY DANA. EIGHT-AND-SOME OUNCES, $8.50*.

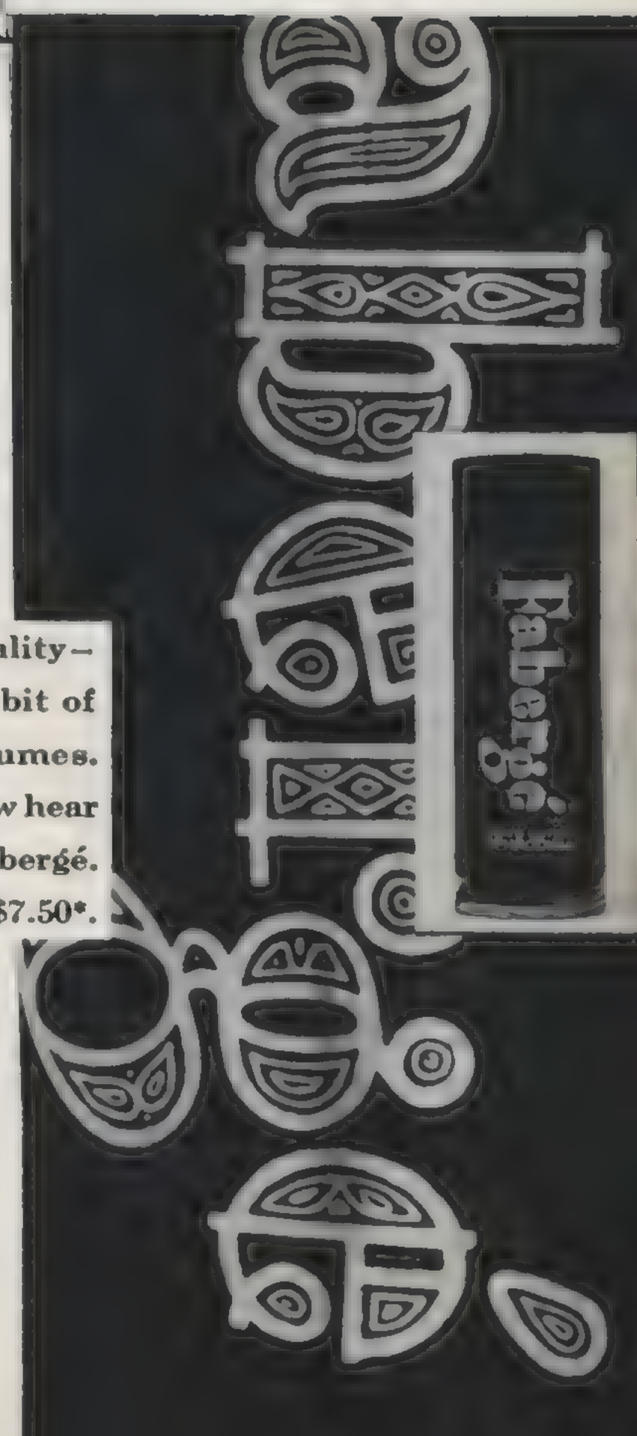




AFTER-SHAVING LOTION WITH AN AUTHORITATIVE SCENT, FOR A MAN WITH EXPERTISE IN HIS CHARACTER. KNIZE TEN (REASON FOR THE TEN—THAT'S THE HANDICAP OF A CRACK POLO PLAYER). 6 OZ., $4.50.*



A lotion with a cavalier personality—D'Artagnan might have flicked a bit of this onto his fine head of hat-plumes. This, called Aphrodisia, named (now hear this) for the goddess of love. By Fabergé. in a handsome bottle; ten ounces, $7.50*.



THE PROBLEM: MEN...and breathes there a MAN who wouldn't be glad to breathe in one of these? 8 more MAN-sized presents here. All colognes, lotions: Saks Fifth Avenue; Frost Bros.

solution:

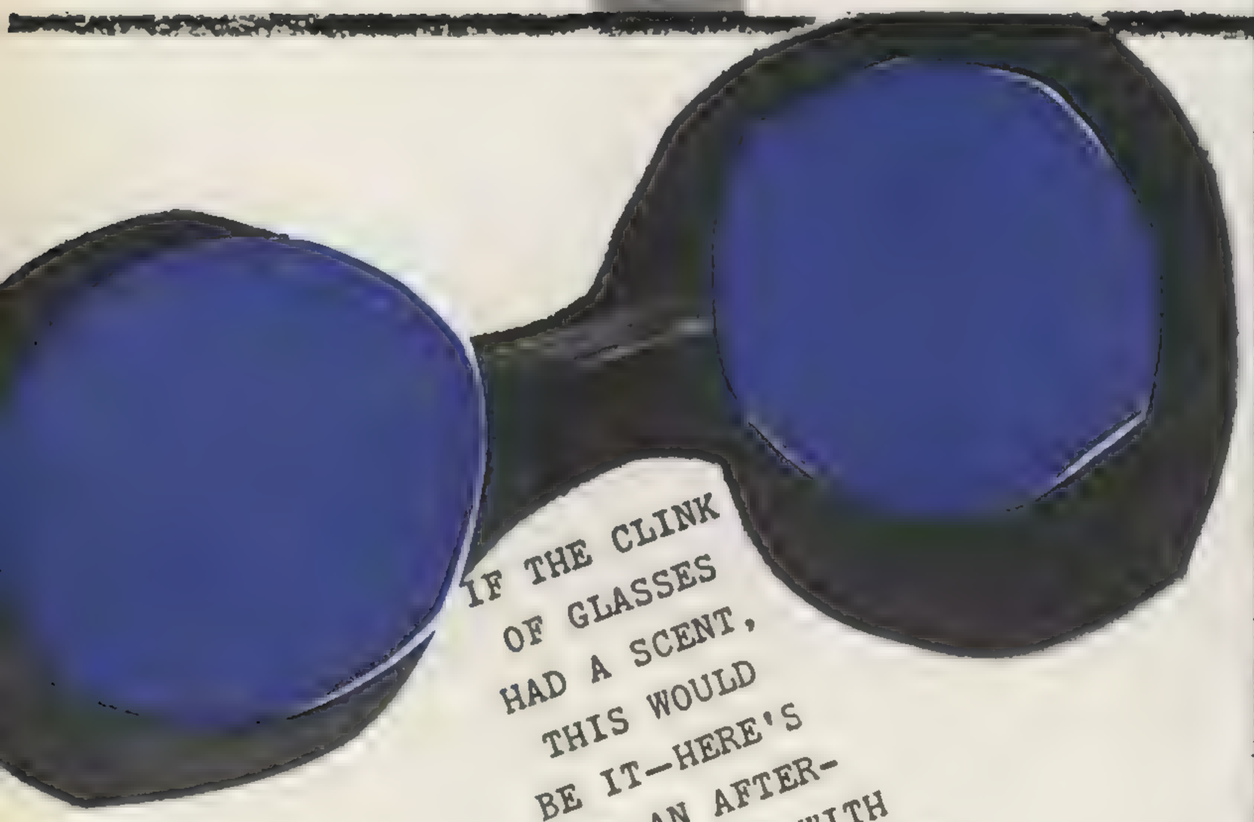
for Men

New on the men's cologne team: citrus-tanged scent called For Men, in a tenpin-shaped bottle by Raphael; 8 oz., $9*.



For the man who treasures a valued label—a cologne that's the essence of urbanity: Extra Dry, with a twist of lemon. This doubles as after-shave lotion, comes with Napoleonic insignia. Impériale Eau de Cologne by Guerlain; 8 ounces, $9*.





IF THE CLINK OF GLASSES HAD A SCENT, THIS WOULD BE IT—HERE'S HOW, AN AFTER-SHAVE LOTION WITH A DISTINCTIVE BOUQUET THAT BLENDS RARE HERBS WITH A DASH OF LAVENDER. THIS COMES IN A BOTTLE SHAPED LIKE A COCKTAIL SHAKER. MADE BY GOURIELLI. FOUR OUNCES FOR $3.50*.



DON'T PROMISE HIM ANYTHING JUST GIVE HIM EAU DE LANVIN FOR MEN.

6 oz., $5*.



LANVIN FOR MEN

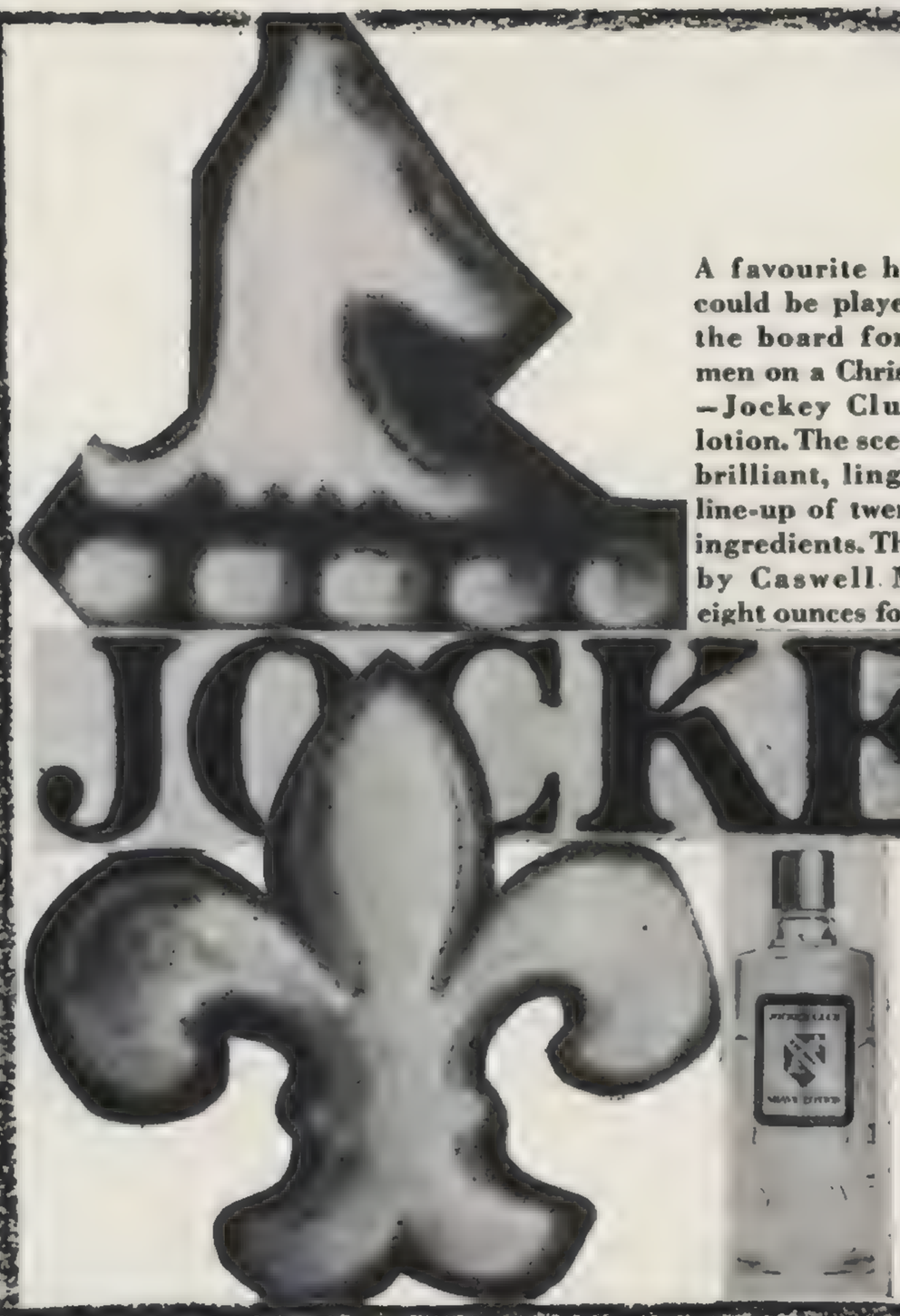


*PLUS TAX

COLOGNES



PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING. COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, COMES IN AN S-SHAPED BOTTLE THAT'S ABSOLUTELY GRIPPING. 8 OZ., $10*. PROFILE OF A MAN ENJOYING HIS EAU DE TOILETTE BY NINA RICCI—IT'S DRY, SPICY, EXCITING, C

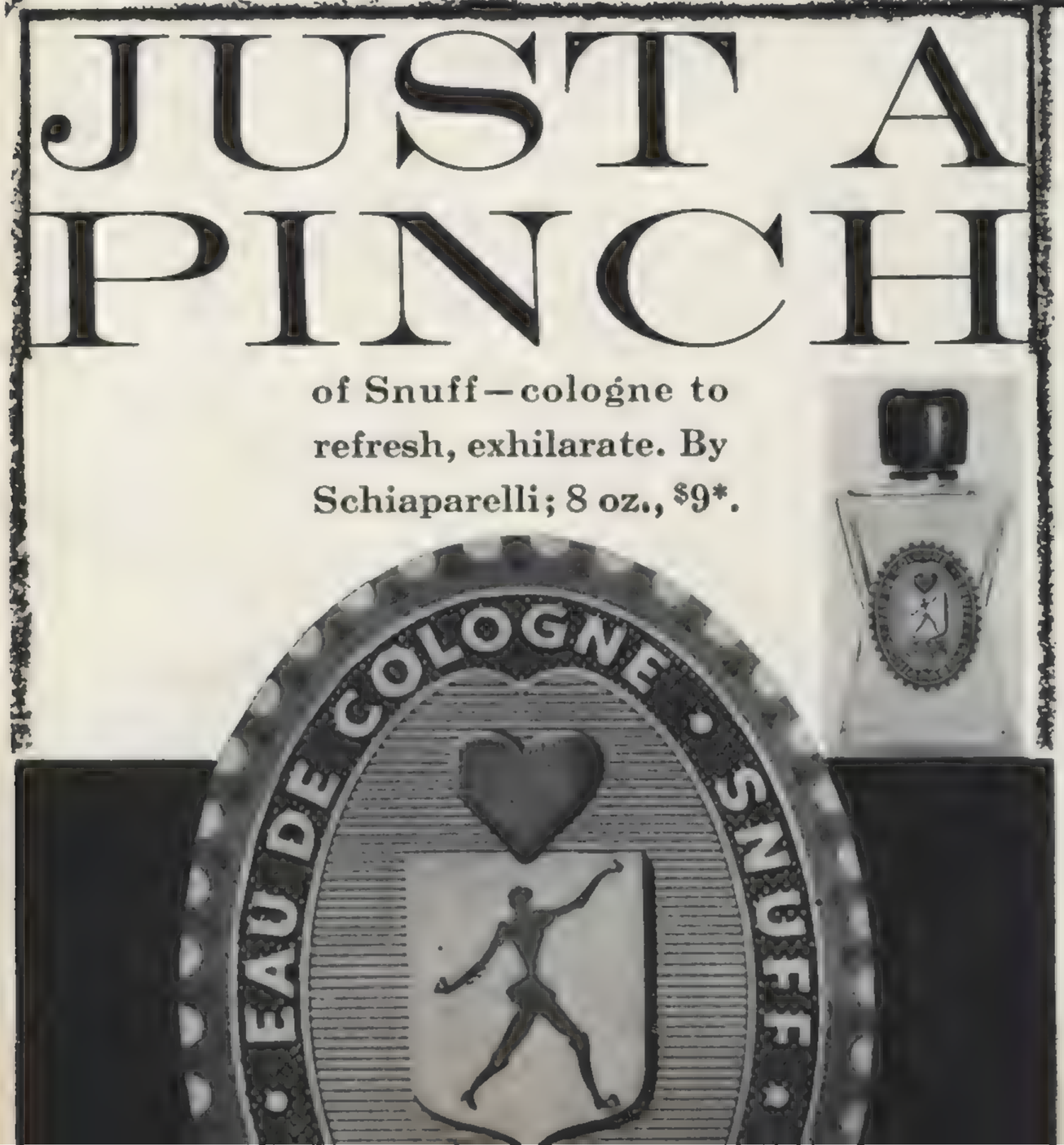


A favourite here that could be played across the board for all the men on a Christmas list—Jockey Club shave lotion. The scent is dry, brilliant, lingering—a line-up of twenty-seven ingredients. This, made by Caswell Massey; eight ounces for $6.50*.

JOCKEY

JUST A PINCH

of Snuff—cologne to refresh, exhilarate. By Schiaparelli; 8 oz., $9*.





AS BLUE CHIP AS AN AFTER-SHAVE LOTION CAN GET—DEPENDABLE, REWARDING. IT'S ARDEN FOR MEN, WITH A SANDALWOOD BASE, DRESSED IN CHARCOAL AND GOLD PACKAGING. ELIZABETH ARDEN; 12 OUNCES. $6.50.*

Party news, here: the craze for live entertainment—preferably the four-legged kind—at childrens parties now; and the fresh look of the party dresses worn by the guests, all three- and four-year-olds. Note that their dresses (shown in more detail on pages 172-173) are, for the most part, refreshingly uncluttered, unfrilly, un-frou-frou'd—and all the prettier for it. Some have pinafores (ice-cream-catchers par excellence), some are shirtwaist dresses, one is a jumper; all are easy to rehabilitate after even the most unbridled party. . . . As for the entertainment: the star performer here is Maud the Mule, who does her party-going in and around New York; counterparts of her may exist in other cities, or, if not, a small dog or monkey act is often a possibility. In the country, where the party can spill outdoors, borrowing a neighbour's pony or burro can make it the kind of party that's talked about for weeks afterward. . . . Maud herself has white stockings, gentle brown eyes, and an unflinchingly sweet disposition. (She even has an agent, Chateau Theatrical Animals.) She can sit up, roll over, kneel down, shake hands; will accept apples or carrots from admirers, and accommodate up to four young riders on her back at a time. She's really a sort of apartment-size mule, being half-burro, half-Shetland pony (she looks bigger in our photograph because of the small scale of her audience). In fact, she has only one possible drawback as a party adjunct: you can't pin the tail on her. She already has one.

For party-dress details, see pages 172 and 173.



NEW PARTY DRESSES, AND A NEW PARTY-MAKER



GOSSIPY MEMO ON TRAVEL

Two snowy places, for post-Christmas vacations

For a few days in the snow relatively free from the mating cries of the ski-crazed, there is the Lake Mohonk Mountain House, an immense stone castle with the isolated feel of an ocean liner three days out, looking over Lake Mohonk in New York's Shawangunk Mountains; another, the small, shy White Cupboard Inn, facing the common in Woodstock, Vermont. The Mohonk House, turreted and towered, makes a point of these nineteenth-century pleasures: window seats for readers, rocking chairs in the rooms, tea in the parlour every afternoon. (Although the hotel has no bar, set-ups are served in rooms.) Skiing, skating, and miles of woodsy Catskill-mountain views form the winter interests, but in warm weather, guests swim, play golf and croquet. The Mohonk opens December 26, until February 23, closes until the start of its summer on May 1. A single room with bath and all meals costs $15 a day in winter.

Woodstock's White Cupboard Inn, actually three small houses built around 1800, has crisp, comfortable rooms, starched organdie curtains, and an eight-foot eagle over the dining-room fireplace. The things to do: walk around Woodstock, go to movies in the Town Hall on the common, ski in the Green Mountains, at either Suicide Six, four miles from the inn, or Pico Peak, twenty miles away. A single room, $5.50 a day, without meals.

Two on the Gulf, in Florida

A bridge span away from Sarasota, on skinny Longboat Key, the Colony Beach Club has a powdered-sugar beach, a freshwater pool, and a sprinkle of glassy cottages, arranged among the palms like a miniature subdivision. Because the charm here is privacy, each cottage has its own terrace and kitchen. A house for two costs $22 to $39 a day, without meals, December 18 through April 30.

The Tides Hotel, larger and more *gemütlich*, lies further north, on Long Key near St. Petersburg. Rooms and cottages are a few steps from the beach; other attractions include two pools, fishing, water-skiing, golf at the Sunset Country Club, wide-screen views from the dining room of improbably prolonged sunsets. In spring, everything smells of orange blossoms, the scent blowing across from the groves on the mainland. A room for two, December 15 until April 15, $12 to $24 a day, without meals.

Two good inns on islands in the sun

An eminently civilized Bahamian inn is French Leave, on Eleuthera, twenty-five minutes from Nassau by Bahama Airways. All pastel and white, with coral limestone walls, French Leave has good food, golf, pink beaches, coastal trails for riding, and fifty in staff for seventy guests. A double room, with two meals: $22 a day for each person, December 15 through April 30.

At St. Maarten, a hilly pinpoint in the Netherlands West Indies, a good place to stay is the Little Bay Hotel, built, in 1955, next to a mile of lonely, lovely beach. A room for two with all meals, including afternoon tea, late-evening sandwiches, $36 a day. Note: St. Maarten is ninety minutes from Puerto Rico on Caribair Airlines, $45 round trip.

Two for skiing, one in Spain, one in Morocco

For those who think that cake is for having *and* eating, there are some skiing areas not too remote from places primarily for sunning. One is in the Spanish Pyrenees, with the warmer Costa Brava of Spain within easy driving distance. At La Molina, between Barcelona and the French border, skiing begins in December, continues on the highest slopes through April. The Hotel Solineu in Super-Molina likes the young; room, bath, and three meals for one, about $5 a day. Another place with something-for-everybody: Morocco, where skiing is good in the Grand Atlas Mountains from late November until early May. At Oukaimeden, skiers have a range of slopes with tows and jumps, some for beginners; a room, bath, and three meals at the Hotel le Chouca costs about $6 for one. A few hours away lies Marrakech, where the Hotel Mamounia sits in some elegance among gardens and fountains. Single room, with bath and three meals, about $12 a day.

Host's work—made easy

For after the theatre, after the office, sudden guests at any hour, the ever-ready serving stand, set up in living room or study, keeps a host in sight and the conversation uninterrupted. What's in the stand: an assortment of drinks, soft and hard, and, importantly, visible; with them, tools, nothing missing, not even the lemon slicer. Only fresh things needed are ice, water, and the lemon. The equipment here, right at the entrance to this one-room apartment, starts with four tiers of shelves, one a tilted rack with compartments for seven bottles. The seven on this rack: vodka, scotch, rum, dubonnet, dry vermouth, sherry, and bourbon; on the top shelf, gin in a crystal decanter; on the bottom shelf, two bottles each of soda, tonic, ginger ale, cola. These plus variously-sized glasses, an ice bucket, cocktail shakers (one big, one for two people), silver jigger, corkscrew, bottle opener, knife, water pitcher, and a container of crackers, put the host in a position to slake any standard thirst without disappearing once to the kitchen. If old-fashioneds are frequently served, lump sugar would be another permanent fixture, and lemon and orange slices a daily addition. Last minute entries could be, for late evening homecomings, a plate of small sandwiches covered with damp napkins, and some hard-boiled eggs—on Sunday mornings, a glass pitcher of tomato juice. For the whereabouts of the bar, the silver, and the crystal, see page 170. Christmas presents for any man's cellar follow on page 166.

VOGUE'S FASHIONS *in* LIVING





"The Blue Room," a red-white-and-blue surprise with a Park Avenue view, an informal viewpoint. On the bright red carpet, a pair of old Venetian chairs, painted red with white shantung seat pads; a Spanish corner cabinet with red marble urn, blue-and-white Chinese bowls. Under the white organdie-curtained, blue-tasselled window, Italian seventeenth-century table and armchairs, with an English wooden stool covered in blue cotton velvet.

TOWN HOUSE, COUNTRY



KERTÉSZ

HORST



MR. AND MRS. WILLIAM I. NICHOLS

My interests are husband and house, in that order," said Mrs. Nichols, an elegant, slender, amber-haired beauty, who is often out of the house by 8:45 A.M. to catch bargains for both of these interests. The husband is William Nichols, publisher and editor-in-chief of *This Week Magazine.* The house is a roomy apartment in New York's mid-fifties, with wide views of Park Avenue on one side and side street skyscrapers on the other. "Whatever city I've lived in, I've always lived right in its centre. I like the sounds, the sight of things going on, the convenience, and the idea of my husband's office being near enough that he can be in and out of the house during the day," Mrs. Nichols said. The look of her house, Italian, French, Spanish—with such variations as a Grandma Moses snow scene in the sitting room, a painting of Formosa natives in the guest room—suggests the places she has lived in since her childhood in a Czechoslovakian country village. *(Continued on following page)*

PALETTE ...CHRISTMAS PLANS



Entrance hall: blue-and-white Spanish rug; two consoles, one white marble-topped baroque, one blue velvet-skirted; two Queen Anne chairs.

...CHRISTMAS PLANS *continued*

Like their house, the Nichols' guests on Christmas Eve are an attractive meld. Because the Nichols prefer their parties small and un-buffet, from six to eight people are invited for that night. Often European friends who have no family here gather for tree-lighting, presents, and, later, dinner, meeting first in the Blue Room (page 160) where a small white fruit-and-flower-decorated tree prefaces the living room's big tree, glittering with white candlelight and bright old-fashioned ornaments.

Under the tree: presents and a pretty dish of cookies for each guest. The cookies, like the Christmas Eve present opening, are customs Mrs. Nichols brought with her from Czechoslovakia, where Christmas cookie baking starts months before the holiday. Mrs. Nichols' cookies are later transferred to boxes to go home with the guests. Each guest is called formally to receive his presents, and cocktails are served around the tree with one or two kinds of canapés—cheese puffs, and, on sautéed toast, sardines topped with a slice of olive.

Then, to the dining room, *right,* white-walled, yellow-damask-curtained, with a dark parquet floor, pointedly uncarpeted. For the table and the sideboard, Mrs. Nichols effectively combined column and blackamoor bases with plain wood; a handy superintendent, who shaped the wood, painted it, convincingly, grey *faux marbre.* On the Christmas Eve table, she uses a white cloth, puts pine sprays full length, with, in the centre, a bowl of pine boughs and small Christmas balls.

Because this is a meatless day for the Nichols, the dinner is fish. This year, this menu (recipes are given for the dishes starred):

SHRIMP BISQUE
with buttered croutons

STRIPED BASS*
with white wine and melted butter

PARSLEY POTATOES

ARTICHOKE BOTTOMS
filled with mushroom purée
Italian bread
Moselle Wine

HAZELNUT SOUFFLÉ*

COFFEE AND HOT MULLED WINE
served in the living room

After dinner, the Nichols and their guests walk over to the Mary Manning Walsh Home for the Aged, where there is gaily decorated excitement, and, at midnight, services in the chapel. (*Continued on page 168*)



KERTÉSZ

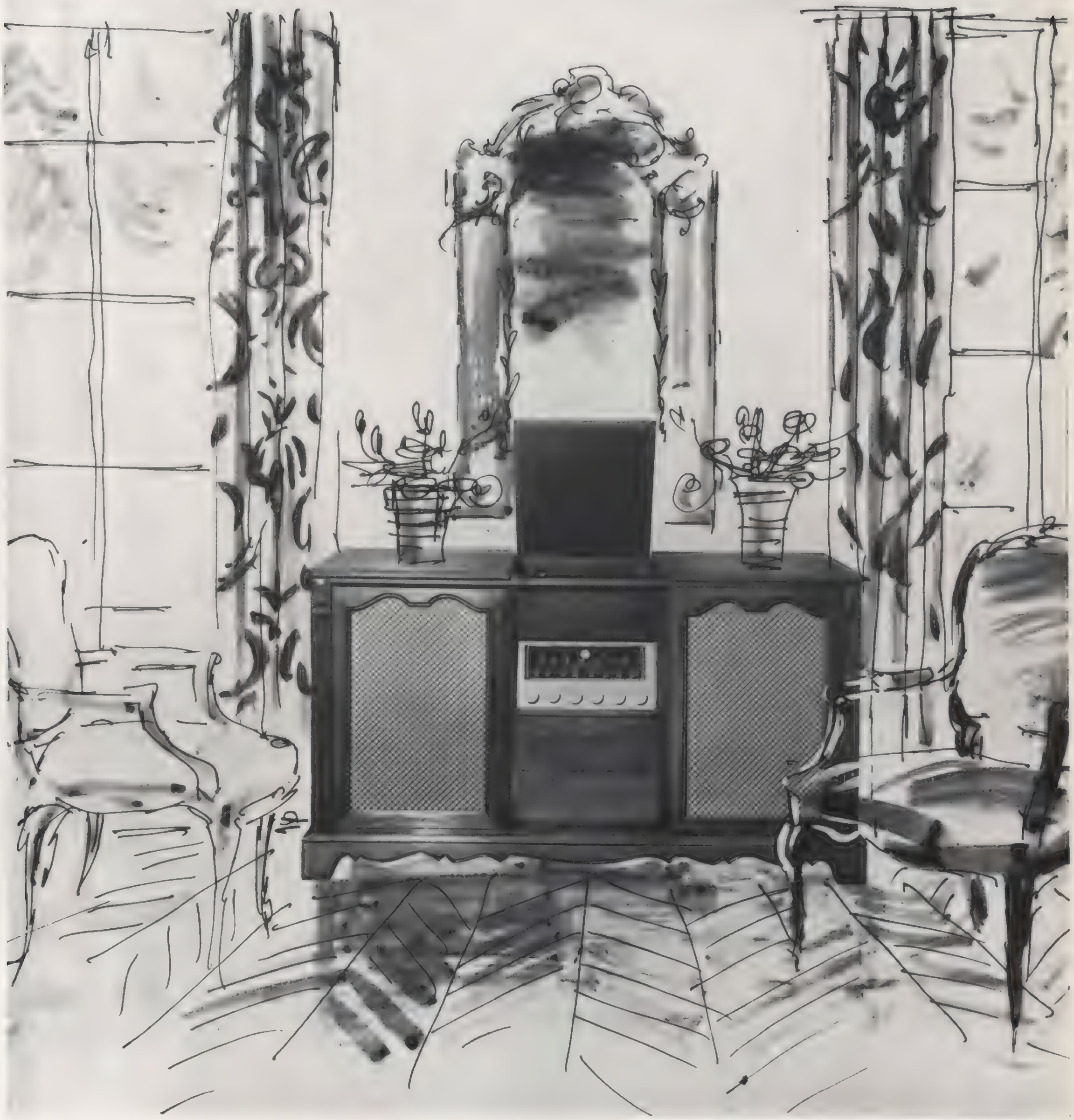
Dining room: on the home-made faux marbre *table, Booth china from England and red lacquer butter plates from Japan. Two-piece Florentine corner cabinet, its top original eighteenth-century, its bottom a copy. The mate, on the other side of the room (not shown), is vice versa.*



Living room corner: flanking an Italian fruitwood marquetry chest, a pair of marble columns supporting two terra-cotta heads by Carpeaux. (These broke off during the great fire at the Tuileries in 1871.)

Master bedroom: bookcases, on either side of the grey Venetian bed, house fine bindings, rare editions, arranged in classical French manner with some front covers facing room.

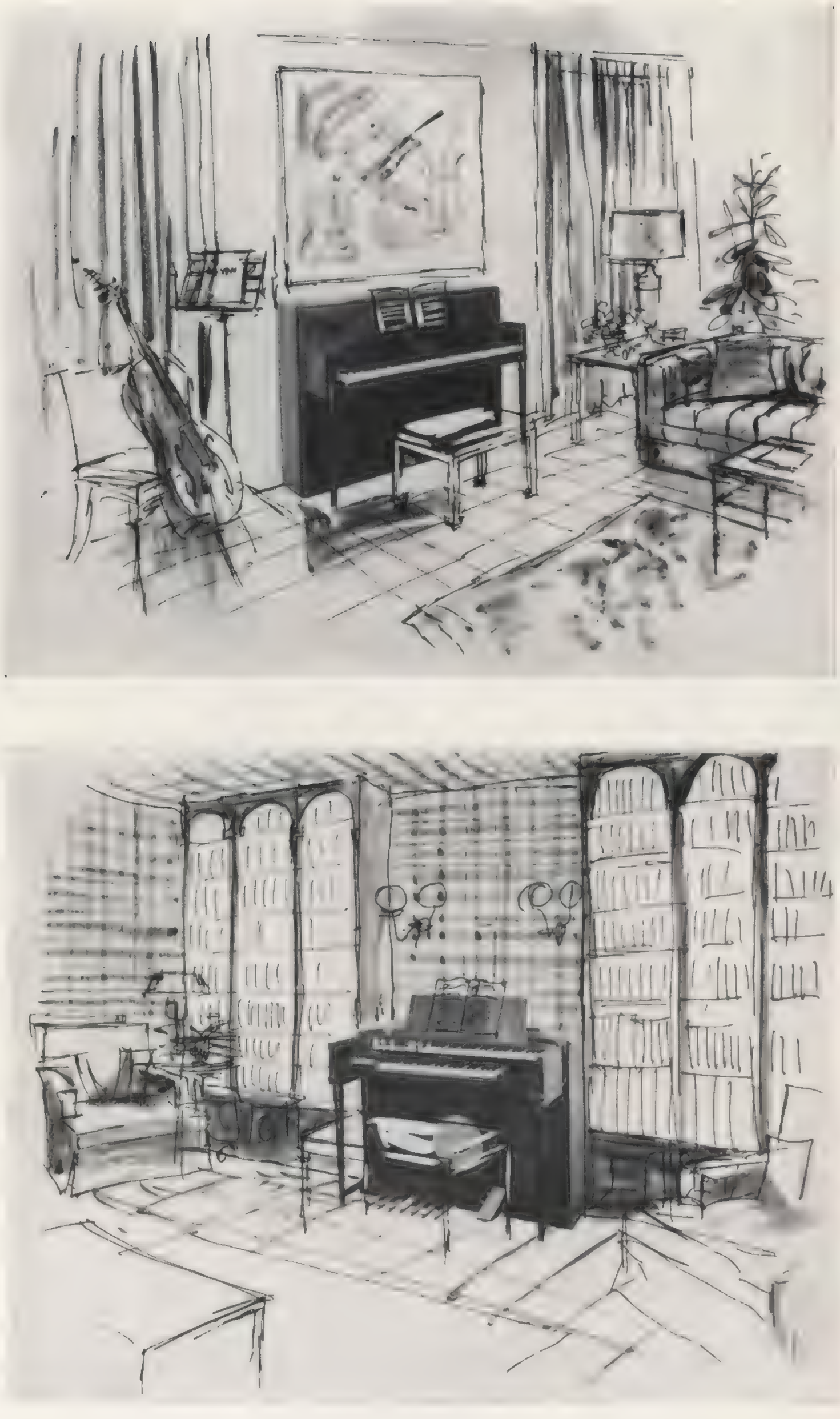




HEILEMANN

SET FOR MUSIC





Here, some music makers posed in settings especially planned with an eye to both good looks and good listenership. In a country house living room, *opposite*, between linen-curtained French doors, and beneath a Venetian mirror, a stereophonic high fidelity phonograph-radio that, besides its admirable tone, has other remarkable virtues. One of them: a palm-of-hand-sized wireless box that enables anyone any*where* in the house, or on the terrace, to change FM and AM stations, adjust volume, reject records, turn it on, turn it off. This—Magnavox's brand-new "Concert Grand." *Above:* for produce-it-yourself music, two scaled-down instruments. In a high-ceilinged music room, top, with an oversized sofa for the audience and a cork floor for the acoustics—an upright piano, new-named the vertical, reduced in size but not in key count or tone. On the spinet electric organ, below, even a novice can make stirring sounds. The organ needs four square feet of floor space, takes them here in a plaid-lined niche created by bookcases in a small vinyl-floored room. Vertical piano by Steinway. Electric organ by Hammond. *For new record Christmas presents, see page 181.*

Operational tips on wine and liquor presents,

Woman to Man

By THOMAS W. PHIPPS



Dear Aunt Pamela,

Your decision to give up neckties as presents this Christmas, while admittedly taking a little of that breathless edge off "unwrapping morning," strikes me, on the whole, as being perhaps not an unwise one.

Not, Heaven knows, that your taste hasn't always been impeccable—it has, of course—it's simply that some of your more backward nephews still cling to the ridiculous idea that what makes an enchanting chintz, does not necessarily make an enchanting tie.

But now, with the decision to break with tradition and send out bottles of cheer, your stock will soar like a bird. In fact, I'd like to make a small wager that if you steer clear of homemade blackberry wine and any whisky known as "Scotch Type" you may well end up as the most popular Aunt of the year—a title I happen to know you've had your eye on since World War I.

Actually, though, I'd be doing you a disservice if I suggested it was quite that simple. It isn't. Liquor, as a present, can, under certain circumstances, do more harm than good. A distinguished old port to Uncle Eric, a confirmed brandy drinker, or a bottle of ready-made cocktails to the cocktail-proud Judge is scarcely a compliment, whereas a special crème de menthe or Cointreau for sweet-toothed Cousin Rodney hits the jack pot.

For what a man drinks is a highly personal matter, and if you're going to get involved in it—know your facts.

Curiously enough, there's hardly anything a woman can send a man that is more personal than a good bottle. It presupposes a certain intimacy, at least, a shared taste—if you've done your homework it shows concern and attentiveness—and if you have even the slightest penchant for polite blackmail the chances to recapture those magic moments over that second bottle of Beaujolais, "the year we ran into each other in St.-Jean," are endless.

Perhaps because the giving of liquor for Christmas has become rather widespread among businessmen, the note accompanying your choice takes on a new importance. Remember, you're competing with the "International Transistor Company" and the chances are they're not going to be too personal, and that's where your advantage lies. However, dear Aunt P., forgive me for mentioning it, but whenever possible, you will avoid cuteness—won't you?

"Dearest Charles,

I know from the way you put away the vodka over the weekend, it must be one of your favourites. . . ."

"Dear Peter,

I had the feeling last night that you thought you might never be going to see red wine again. . . ."

The straightforward is the safest. "I'm told this Haut-Brion is exceptional. Merry Christmas." But, perhaps the nicest compliment *(Continued on page 177)*







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TOWN HOUSE

(Continued from page 162)

Christmas Day is a day at home, with children of friends playing under the tree, eating the Christmas cookies, before this 3 o'clock dinner for the family and close friends.

Champagne Cocktail
LOBSTER MOUSSE*
Sauce Aurore
ROAST GOOSE*
Stuffed with apples and prunes
SPÄTZLE*
RED CABBAGE
with raisins
French rolls
Bordeaux Wine
LEMON ICE
with Bing cherries and kirsch
CHRISTMAS COOKIES*

Mrs. Nichols' Christmas recipes

All serve 6 to 8

STRIPED BASS

⅛ pound butter
1 5-pound bass
Salt and pepper
1 large tomato, finely chopped
3 shallots, finely chopped
1 tablespoon chopped parsley
½ lemon, cut in paper-thin slices
½ cup dry white wine

Butter oven dish. Place clean, washed fish in it. Season inside and out with salt and pepper. Dot well with butter. Sprinkle with the chopped tomato, shallots, and parsley. Arrange lemon slices over fish. Pour wine over. Butter a piece of waxed paper and place over the fish. Bake in a preheated 375° oven about 50 minutes or till fish flakes easily.

HAZELNUT SOUFFLÉ

3 tablespoons butter
3 tablespoons flour
1 cup heavy cream
10 tablespoons fine granulated sugar
1 teaspoon vanilla
4 egg yolks
1 cup hazelnuts, ground
5 egg whites
2 tablespoons brandy

Preheat oven to 350°. Butter and sugar a 1½-quart soufflé mould. Melt the butter in a saucepan. When it bubbles, add the flour. Stir till smooth. Let it simmer for 1 or 2 minutes without browning. Remove from the fire, and gradually add the heated cream. Cook over a low flame, stirring constantly till the sauce is thickened. Add sugar, and stir till the sugar is melted. Beat the egg yolks until thick and light in colour, and add. Flavour with vanilla and brandy. Fold in the hazelnuts. Cool. Whip the egg whites, seasoned with a dash of salt, till they form stiff, moist peaks. Fold into the hazelnut mixture in 2 parts. Pour into the soufflé dish. Bake for 35 minutes for a soft soufflé, 40 minutes for a firmer one. Sprinkle with sugar and serve right away.

LOBSTER MOUSSE

1 envelope unflavoured gelatine
¼ cup water
2 cups lobster meat (frozen lobster or lobster tails)
3 tomatoes, peeled and diced
3 hard-boiled eggs, chopped fine
1 teaspoon salt
¼ teaspoon white pepper
½ teaspoon dry mustard
1 cup heavy cream

Dilute gelatine in ¼ cup water and melt it over hot water. Place the lobster, diced tomatoes, and chopped eggs in a mixing bowl. Season with salt, pepper, and mustard. Add the melted gelatine and mix well. Whip the cream, and fold into the mixture. Rinse a ring mould in cold water and fill with lobster mixture. Chill for several hours and serve with Sauce Aurore.

SAUCE AURORE

1½ cups mayonnaise
⅓ cup heavy cream
⅛ cup chili sauce
2 teaspoons Worcestershire sauce
1 teaspoon lemon juice

Combine all ingredients and serve well chilled.

ROAST GOOSE

10-pound goose
2 teaspoons salt
½ teaspoon black pepper
2 teaspoons caraway seeds
3 cups apple, peeled, cored, and sliced
2 tablespoons water
2 tablespoons butter
1 small onion, minced
2 cups soft bread crumbs
2 teaspoons poultry seasoning
4 tablespoons butter, melted
1 cup pitted prunes, soaked until soft, and cut up
1 cup bouillon

Rub the goose well with salt, pepper, and caraway seeds inside and out. Let it stand overnight. Gently cook apples with water and 1 tablespoon butter covered over low fire about 20 minutes or until apples are soft. Sauté the minced onion in 1 tablespoon of butter. Combine onion and all remaining ingredients, except bouillon, with the apples. Mix well and stuff the goose. Sew up and truss the goose in a roasting pan. Roast in preheated 350° oven for 3 hours. After 2 hours pour off the fat and baste with a little ice water

(Continued on page 170)



From left to right: the satchel in hand-loomed Italian blanket, about $17 / Sea shell basket of straw, about $15 / chain-handled tote bag in imported hemp and cowhide, about $17 / a commuter case in Belgian cord and cowhide, about $15

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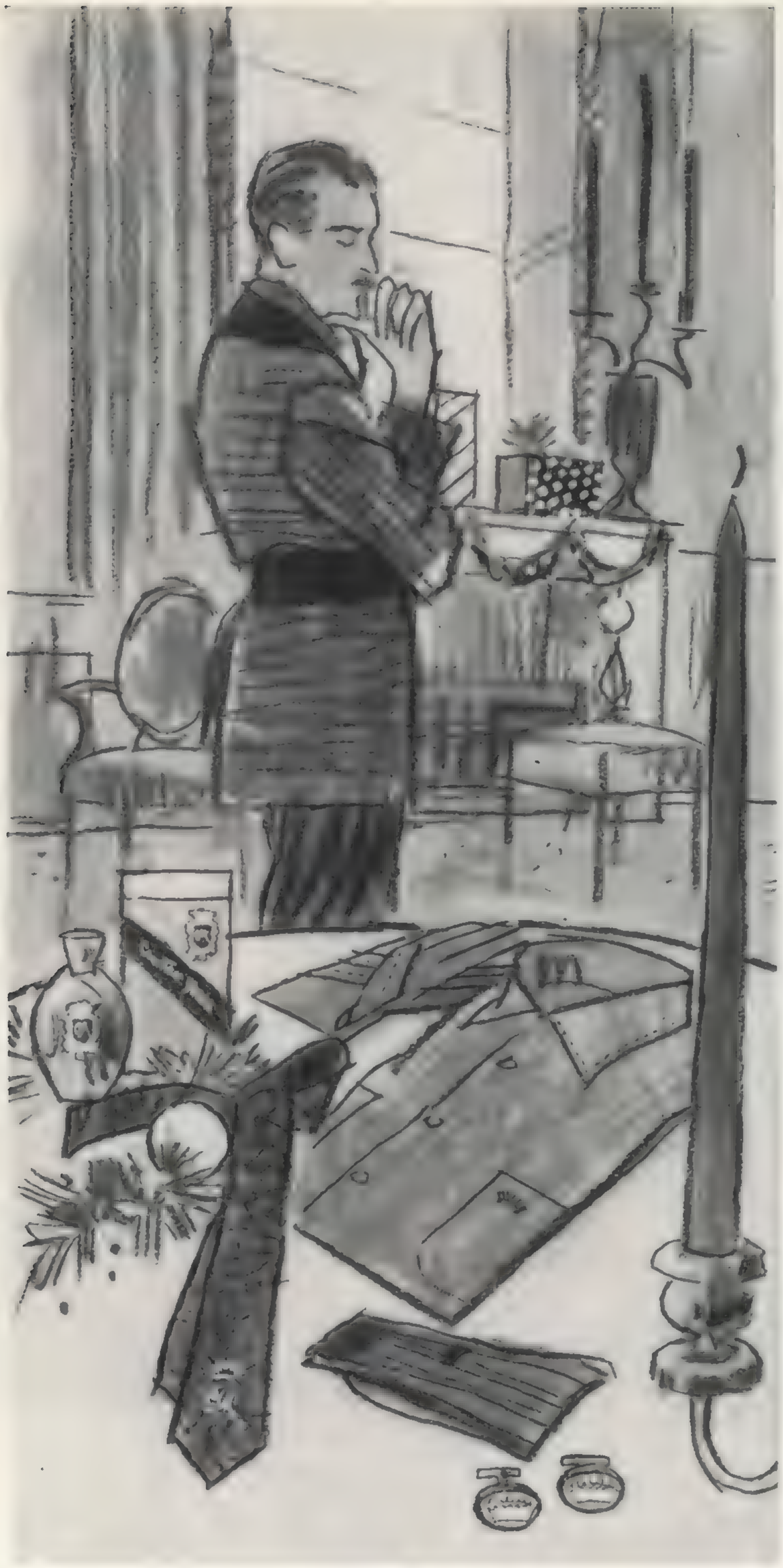
[Tonight could be the night!]

Or this noon could be the noon. See to it that your ice box is intelligently supplied with Paul Masson California Champagne, for whatever the time of day you might well have reason to break out a bottle. (As a treat to yourself, say, for emptying the ice pan before it ran over.) That's the thing about our Champagne. It isn't just an Official Celebration Drink. It doesn't need the prow of a ship, the moist ritual of a champagne bucket, or even candlelight to carry it off. Try drinking it at the kitchen table in the sunshine and you'll see what we mean. This effervescent staple of ours comes sized five ways: The_____(2 glasses);* the Half Bottle (4 glasses); the Bottle (8 glasses); the Magnum (17 glasses); the Jeroboam (34 glasses). Of three different types: Brut, Extra Dry, Pink. And one California Sparkling Burgundy. If you're in our neighborhood drop in to visit our Champagne Cellars. We'd be proud to show you around.

** Our newest and littlest bottle, as yet without a fitting name. You may call it "Split" until we tell you otherwise.*

Paul Masson CALIFORNIA CHAMPAGNE

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MRS. NICHOLS' CHRISTMAS RECIPES

(Continued from page 168)

2 or 3 times for the remaining hour of cooking. (This glazes the goose and makes it crisp.) Pour off remaining fat in pan and add a cup of beef bouillon or consommé to de-glaze the pan. Bring to a boil, scraping glaze off with a spoon. Simmer a few minutes, strain; serve in heated sauce boat.

SPÄTZLE

3 eggs
2 cups flour, sifted with
½ teaspoon salt
1 cup milk
3 tablespoons melted butter

Beat eggs and flour together, adding milk gradually, till dough has just enough consistency to be cut. Break off small pieces with a spoon and drop into rapidly boiling salted water. Cover a moment. Lower the heat, and cook 2 or 3 minutes uncovered. Drain and mix with melted butter.

RED CABBAGE

1 large red cabbage
1 teaspoon salt
2 large onions, chopped
2 tablespoons butter
¾ cup red wine
2 tablespoons red wine vinegar
½ cup white raisins, soaked in
½ cup beef bouillon
1 teaspoon sugar

Clean the cabbage, remove the core, and shred. Cook about 10 minutes in boiling salted water. Drain well. Sauté the onions in the butter without browning too much, and combine with the cabbage. Add the wine and vinegar. Put in casserole dish, and bake in 375° oven for about 1 hour, covered, adding a little bouillon, if necessary, so cabbage won't get too dry. Add raisins soaked in bouillon and sugar and bake ½ hour longer.

CHRISTMAS COOKIES

LEMON COOKIES

½ pound butter
1 cup sugar
2 whole eggs
1 lemon, juice and
grated rind
2 cups sifted flour
⅛ teaspoon salt, sifted into flour

Cream the butter and the sugar until light. Beat the eggs well, add the lemon juice and rind, and blend into the butter thoroughly. Work in the flour and salt. Chill for a good hour. Roll thin and cut into desired shapes. Place on a cookie sheet an inch apart, and bake in a preheated 350° oven about 10 minutes, or until delicately browned. Remove immediately from the sheet, cool, and store.

HONEY STICKS

2 cups sifted flour
1½ cups honey
¾ cup slivered blanched almonds

Not too sweet, very hard, these are popular Christmas cookies in central Europe. They're fun to make, and because there's nothing in them to spoil, they will keep for months. The honey determines their flavour, so pick a good clear brand.

Place the sifted flour into a bowl, and trickle the honey into it, working it with a fork, until the flour is full of honey and makes a very stiff dough (this may not take all of the honey). Place the dough on a board, lightly sprinkled with flour and knead the dough until it is smooth. Make long thin strips ¾″ wide and ½″ thick. Press almonds into these strips and bake at 300° for 30 minutes. Cut while warm into 2″ strips. Walnuts, pecans, or another favoured nut can be substituted for almonds..

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"HOST'S HELPERS" SHOWN ON FASHIONS IN LIVING COVER, PAGE 159.

Four-tiered stand, solid lacquered brass with three glass shelves and a fourth tilted rack. Doris Dessauer, through your decorator.

Square-cut crystal decanter; French crystal glasses (for whisky and soda, old-fashioneds, and Martinis); *"Boîte à biscuits,"* a moulded crystal jar with top, to hold nuts or crackers. Baccarat.

Sterling silver from Tiffany: decanter label on chain, engraved to order; 2-pint cocktail shaker with top; ice bucket with acorn-finial top; galleried tray from Italy; bottle corks with round silver tops.

Sterling silver from Cartier: water pitcher; jigger that separates to become a funnel, one end 1-oz., other end 1½-oz.; oversized corkscrew with T-shaped handle; small crystal cocktail mixer with acorn-finial silver top, holds about four Martinis.

Wines and liquors from Sherry Wine & Spirits Co., Inc.

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Left: The white party dress, prettier than ever—and much more practical—shirtwaist dress in corded fabric of Dacron-and-cotton (this by Fabrex), enchantingly edged in black French ribbon. By R.A.R. Moppets; about $9. Bloomingdale's; L. S. Ayres.

New party dresses

close-ups of the clothes

on pages 156-157





Above: Lots of charm. lots of stamina—a party dress of blue cotton satin with Everglaze crease resistance. trimmed with lace, tucking, a big bow. By Cinderella; $9. Best & Co.
Left: Party-going shirtwaist dress in blue voile of Dacron-and-cotton with darker-blue dots, a flurry of lace edging around collar and sleeves. By Sunny Lee, of Fabrex fabric; about $11. Lord & Taylor; I. Magnin.



Right: Good party team—the dress and pinafore. Dress, yellow-and-white striped cotton madras; pinafore, starched white cotton lawn, trimmed with rickrack and equipped with a small pocket (for candies?).
By Tiny Town Togs; $8. Best & Co.; Hutzler's.





Above: A dress that looks gala without fussing over it—white ribbed cotton, cheerfully striped, trimmed with rows of red rickrack. By Helen Lee of Alyssa; $9. Neiman-Marcus. *Left:* Splendid party idea, the jumper—here, red Crompton cotton velveteen. With it, a ribbed cotton blouse, embroidery-edged petticoat. By Youngland; about $15. Bergdorf Goodman; Hudson's.

Right: Party dress plus apron: dress, red cotton; apron, white cotton threaded with a red ribbon. By Joyce Ann. Dress of Lowenstein fabric; about $10. A Galerie fashion, at Little Bramson's; J. L. Brandeis; Vandever's. *Below:* Party dress plus pinafore: dress, candy-striped red-and-white polished cotton; pinafore, white cotton organdie with wide band of embroidery. By Kate Greenaway; $9. Bonwit Teller; Wanamaker's, Phila.





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TO THOSE WHO

NEW IDEAS CHALLENGING...

NEW INTERESTS STIMULATING...

GIVE VOGUE



A Christmas time study



On these pages, a seasonable survey of wrist watches for Christmas giving, each one chosen because it is pointedly pretty, because it doubles as timepiece and fashion accessory. Reading from north to south (all Swiss movements): a neat chronometer, sturdily shock-resistant, of yellow-coloured aluminum with a black suède band and 7-jewel movement. By Oris. $17 plus tax, at Altman's. Next, an American designer bands a 17-jewel timepiece with a simple, bangle bracelet that is gold-filled and has a Florentine finish (textured surface and rich, buttery-yellow colour). A Pedre watch. The price: $35 plus tax, at Bergdorf Goodman. Third, a watch that looks well with sports clothes. It has a 1-jewel movement and its pretty link bracelet is gold-plated. By Sovereign. $15 plus tax at Tailored Woman.

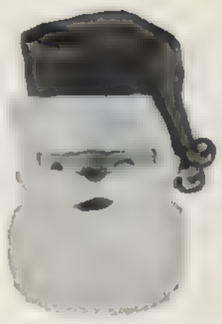
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BEAUTY REVIVERS

(Continued from page 135)

your back with knees bent, feet flat. Pull up, flattening out the back of the neck and the spinal column, pulling in stomach. Five times for this, too.

Next, relax with arms folded under your head. Pick up each leg in turn, curl toes towards head, push heel towards ceiling as far as possible—this stretch takes tension out of the walking muscles after a day on one's feet.

During all of this—with or without eye pads—keep eyes closed, and finally if you can spare another five minutes, lie absolutely still and think of green fields or forests; this is said to be yoga, but we call it dead dog. *Décolletage make-up.* For shoulders that aren't the creamiest, some artifice is in order. (Same goes for bared backs.) On the other hand, nothing is nastier than artifice that comes off on a pale and pristine dress—or worse still—on a man's dinner jacket. What's in order here is not the same base and powder that suits faces but something new and other. For instance, to borrow from the French, Stendhal's Hydrasolaire, a thin, amiable liquid originally designed to give pale skins a little colour on the beach until the sun imparts something more definitive. The effect here is not that of a deep tan, since Hydrasolaire can be put on lightly—or built up by extra layers to a becoming bronzeness. Its great advantage in the décolletage life is the fact that it contains no oil, no powder, no alcohol, and therefore does not rub off. . . . Technically it's possible to produce a good décolletage make-up singlehanded, but failing a maid, it's easier if you can impress the baby sitter or some other helping hand to do the back.

Salvage program for hair: For this upper-echelon beauty question, we enlisted the advice of Mr. Ruel, a man with a brisk hand and a manner of imperishable directness, who is style director for Coiffures Americana Salons. "The biggest mistake," he said, "is trying to pick up one little curl. The strain has been entirely on him, and he needs help."

Out of this Mr. Ruel develops an *E pluribus unum* theory for hair based on brushing. No woman, he feels, should approach this timidly; slight nervous twitches with a comb merely disarrange a good set. Instead you should always begin by brushing the entire head of hair—up and back from the forehead, up from the sides and the nape of the neck so that you end up with a free-form cone of hair as you do when it's brushed in a salon. The advantage here is that all the hair is interlocked; the weak strained curl gains strength from its fellows and the tension and wave of the original salon set are revived. Then the line is restored by combing—back first, sides next, then front.

For sterner measures Mr. Ruel suggests the following: If curls that are low on the neck come out of the bathtub damp, simply roll them over a finger, dry without pins or clips. By the time you've put on your make-up, they will be restored and can be brushed neatly in with other curls.

Still sterner: the quick clean-up and demi-set. Using a dry cotton square or cotton dampened with cologne or Vapon (quick-drying liquid cleanser), part the hair and "scrub" scalp. Repeat, using fresh cotton, until you've done your whole head. Then put in fat rollers, clips where necessary; wind in a net that's pulled up from the back so that curls and rollers get a lift to the crown of the head. Note that the hair is not actually dampened; point being, you bathe or shower while the rollers are in place, and just enough moisture wafts into your hair to pick it up without destroying any benefits left from your salon set. Drying time and make-up time coincide, and, in the normal order of events, you comb your hair last.

A further boon to the woman who's missed not just a shampoo-and-set but a colouring appointment comes—and this is scarcely surprising—in squirt-bottle form, Color Curl by Roux. This is sprayed on in latter stages of brushing-and-combing and will accomplish anything from correcting a no-longer-tinted part or hairline to simply shooting in red or blond highlights. Six persuasive colours.

Simplest of all coiffure revivers: a wig. This is perhaps the most useful pre-Christmas present in the shops and certainly high in the category of comforts a woman might give herself early in the season.

Quick skin cheer: In a month that dotes on glad tidings one of the best words going is Dory, the name

(Continued on page 180)

OPERATIONAL TIPS ON WINE

(Continued from page 166)

of all, "Just discovered this Beychevelle. Hope it will be a surprise to you, too."

In recent years the mixed Christmas basket, put together by wine merchants, seems to have become rather popular. You get a basket festooned with holly (for those who haven't been to the country in some time the colours are green and red, NOT yellow and blue), and filled with half a dozen or a dozen different bottles. This turns Christmas breakfast into quite a game, with everyone crowding around to pick out his favourite. If you get left with the sweet sherry you just haven't had your mind on it.

There also seems to be quite a brisk trade in half bottles —of wine. Even though they look a little like samples, rise above it. They make perfectly acceptable presents. They also fit nicely into the toe of the Christmas stocking. And while we're in junior sizes, remember splits of champagne—made for that quick dressing-hour lift, or, best of all, the unexpected glass of champagne, ice cold, while lying in the hot bath.

You asked, though, for a few general principles to follow. Well—here they are.

Don't, dear Aunt, be too influenced by "pretty" bottles. At this time of year liquor stores are riddled with specials—willowy-shaped and golden-stoppered bottles, wrapped in red ribbon and sprinkled with snow. If they are champion class, well and good. But don't forget, he can't drink a bottle. The best bet: if you've never heard the name—pass it by. And don't be ashamed to ask questions. A pestered wine merchant is a happy one.

One rare bottle, well chosen, is more exciting than three routine ones. A *vin rosé*, though a must for the over-all wine cellar, is perhaps not quite up to Christmas.

With bourbon, make sure it's bonded.

With vodka—remember the 100 proof can be unnecessarily potent. Unless you know your man prefers it, stick to 80 proof.

For a man, keep the sherry dry, the port old, the whisky strong, and the brandy well-bred.

With champagne—if it can't be a good name and year, forget it.

Liqueurs: don't be tricky. Sticky little concoctions, at least for men, are generally more amusing than satisfying.

Vermouth alone makes an uninspired present, as does Dubonnet or gin alone, but send them in company for cocktails. And rum, unless you know the taste of the house, is usually a trifle risky.

Aquavit is a nice change of pace, and so is Irish whisky.

Now—as to quantity.

A single bottle of Scotch, bourbon, port, sherry, vodka, or Canadian whisky is pleasant. Three bottles are delightful. A case—unforgettable.

With wine it is different. An exceptionally distinguished bottle can be important, whereas a case, except for someone long known and well, may seem a little like replenishing the wine cellar.

And now a few notes on Winesmanship.

The great names among Bordeaux wines are: Saint-Julien, Châteaux Mouton-Rothschild, Margaux, Lafite, and Latour. Some recent good years, 1947, 1949, 1952, and 1953.

Among the white Bordeaux, buy Graves for dryness, sauternes for sweetness.

Among the distinguished Burgundies are La Tâche, Beaune, Pommard, Chambertin, Musigny, and Romanée Conti. Some recent good Burgundy vintages, 1934, 1937, 1945, 1947, 1949, 1952, 1953, 1955.

And do not show your inexperience by thinking that there are no American wines important enough for presents. There are—your trustworthy dealer knows them and will advise.

Which is best—Burgundy or claret? A matter of taste. However, a good Burgundy is far more difficult to buy than a good claret —for the simple reason that there's much more fine claret made than fine Burgundy.

The best-known white Burgundy is Chablis. A few vineyards to make note of: Clos, Grenouilles, Blanchot, and Vaudésir.

The finest white Burgundy? The Montrachet.

A Vintage Champagne is a champagne from a good year, with

(Continued on page 180)

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See opposite column for store listings

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For a little girl's Christmas



To wear under any one of the dresses on pages 156-157: a slip with stiffened skirt, party-dress pretty, in a fabric of Dacron, nylon, and cotton, trimmed with blue, pink, or white ribbon beading. By Style Undies, of Burlington fabric; in sizes 3 to 14. About $6, at Altman's; Julius Garfinckel. *Below:* Bubble bath and powder, toilet water and cologne, and rose-sculptured soap, all flower-scented—a happy choice for the young. Not tubbable, but included in the set, is a small, framed picture. "Bath Time Set," by Little Lady. $2.50, plus tax.



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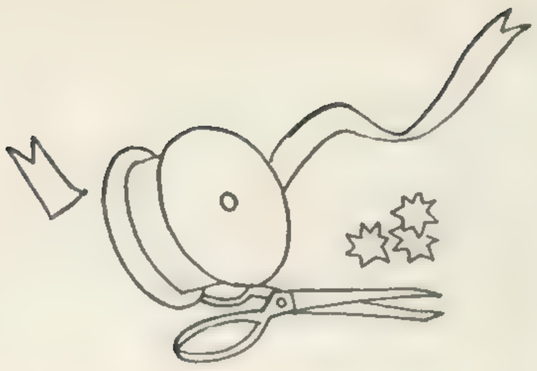
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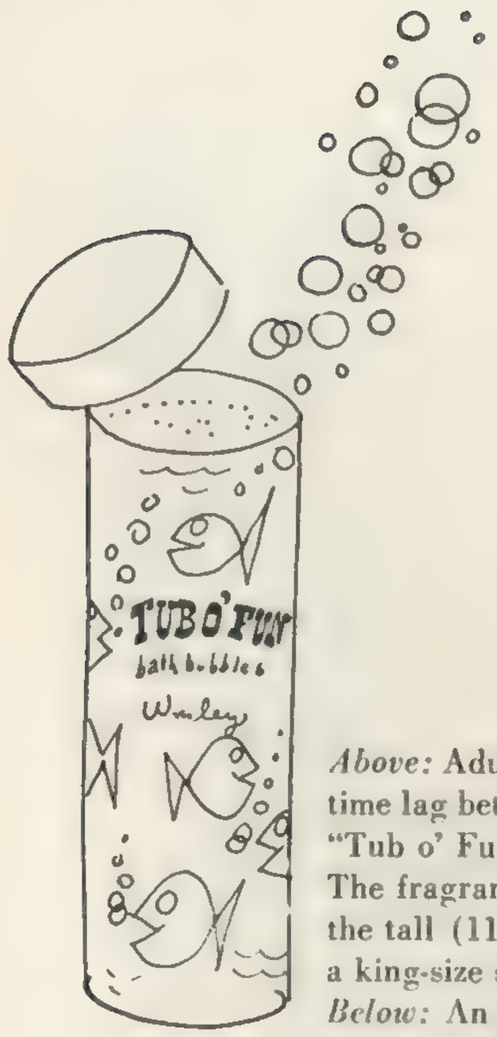
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For a little girl's Christmas

Above: Adult diplomacy to help shorten the time lag between the invitation and the bath—"Tub o' Fun" bath bubbles for little girls. The fragrance here is light and flowery; the tall (11⅜") container can be used like a king-size salt shaker. By Wrisley. $1, plus tax. *Below:* An appliqué elephant, pink- or blue-checked, is the potent charm-factor in this white flannelette nightdress. The Peter Pan collar and the piping are also checked, to match the elephant. By Her Majesty, of Cone fabric; sizes 1 to 3x. About $3, at Altman's; Woodward & Lothrop.





RAY PORTER

the PS that comes first
with women who are loved!

Patricia Stevens

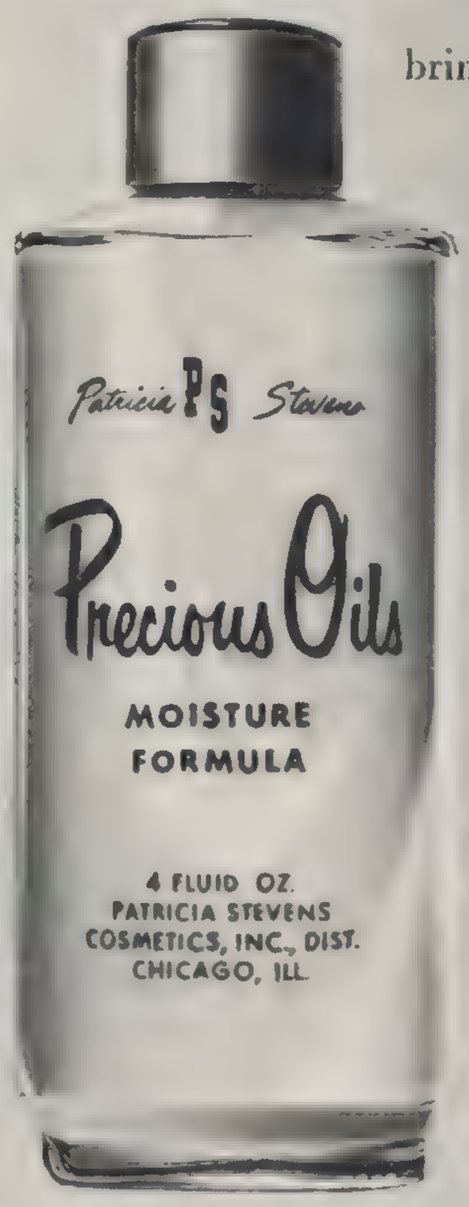
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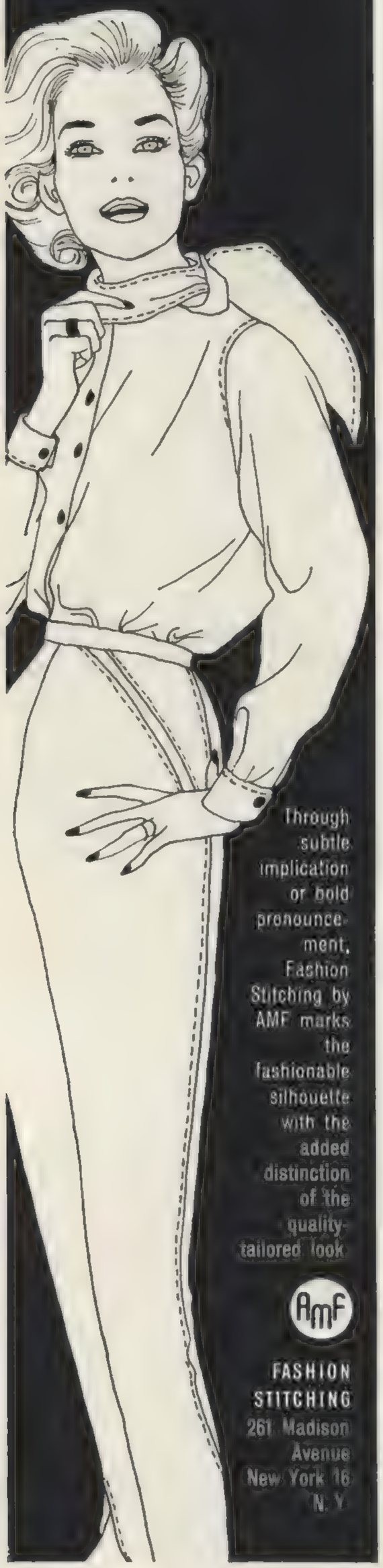
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OPERATIONAL TIPS ON WINE

(Continued from page 177)

the date on both its cork and label. Among good French champagne houses are Pol Roger, Clicquot, Piper Heidsieck, Moët & Chandon, Dom Perignon, and Perrier Jouet. Among the good years, since the war, are 1945, 1947, 1949, 1952, and 1953.

Brandy. Points to check for: colour, the lighter the purer; nose, the cleaner the bouquet the freer from vanilla essence; palate, the softer and more "winy," without being weak—the better.

For an old, old friend, an added touch with the champagne, wine, or brandy: half a dozen glasses, big ones. Small ones stifle the bouquet.

Well, Aunt P., I hope these few thoughts will see you through this year. Next Christmas, if you still decide it's to be "a bottle all round," I'll gladly give you a few facts about the whiskies. Meanwhile, just remember this—for Scotch and bourbon—the more you spend, the safer you'll be.

Merry Christmas and a happy New Year.

Love.
Joe.

P.S. I hesitate to bring this up, but should I still be on your list, you might be interested to know I've recently become vitally interested in Kitchen Life. So a small basket of cooking wines, sherry for the jellied consommé, Madeira for the mushrooms, a good red for the *coq au vin*, and a white for the lobster thermidor would be most appreciated.

P.P.S. I'm still at the same address. If I'm out, the superintendent takes all parcels. He's very strong.

BEAUTY REVIVERS

(Continued from page 176)

of an elastic masque new to America. Said to contain a variety of potent benefits from the waters of the Adriatic—marine algae for example—it goes on with a minimum of exertion, comes off in mildly rubbery snaps, and leaves the skin looking immeasurably fresher, smoother, tighter. One might even say, as in fact, DuBarry, the cosmetics firm behind this product, does say—younger, but youth may not, after all, be every woman's aim. The simple directions are printed clearly on the package, and the only word we would add is speed; the stuff solidifies at satellite speed.

Glittered eyes: Having been restored by one or all of the schemes detailed here, you may well feel equal to something new and discreetly frisky in the way of make-up. Frankly in a holiday mood are the new Elizabeth Arden sparklers to dust on eyelids, lashes, or even the tips of your hair. Called Startwinkle, these come in gold, silver, fuchsia, or potpourri colours, and the system is this: apply shadow and mascara in the usual way, and while they are still fresh, dip a finger in the sparklers and dot them over the area where you choose to glitter. A little pomade used over eye shadow is helpful but not essential. . . . For milder types of beauty, Arden has also come up with a satisfying new brown eye shadow in liquid form with excellent staying power; a neat little brush is packed with the bottle.

L'envoi: Few women, even at the peak of the holiday crush, will require all these pick-ups in one fell swoop, but for anyone who's bent on trying them, the order would go something like this—rollers in the hair; bath; masque; resting and stretching time; then make-up and final touches to the hair.

Diedré's Coverup, Hydrasolaire by Stendhal, Elizabeth Arden's Startwinkle eye make-up, and the Dory masque from DuBarry can all be purchased at Lord & Taylor.

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30 Records for Christmas:

14 Classical, 16 Popular

Classical

BACH: ST. MATTHEW PASSION. *Ernst Haefliger, tenor; Keith Engen, Max Proebstl, Dietrich Fischer-Dieskau, basses: Irmgaard Seefried, soprano; Herta Töpper, alto; Munich Bach Chorus, Choir Boys and Bach Orchestra conducted by Karl Richter. Four Decca* ARC-3125/8 (73125/8).

A serene performance in which the drama of the *Passion* emerges untrembling and consoling. There are notable contributions by Haefliger as the narrating Evangelist and by Fischer-Dieskau in the bass recitatives. Seefried and Töpper help too in maintaining that spirit of reflective calm which characterizes all of this reading—arias, recitatives, chorales—and gives it the persuasiveness that more inflated performances can not have.

BEETHOVEN: CONCERTOS NOS. 1 AND 2. *Emil Gilels, piano, and Orchestre de la Société des Concerts du Conservatoire conducted by André Vandernoot. Angel* 35672.

The muscular delicacy that this Soviet pianist displayed in his recording of Scarlatti sonatas fits early Beethoven very well. Thus the affecting mixture of bluster and classical form which is in these works finds its ideal interpreter, with no false elegances added to the music and no exaggerated display of virtuosity.

BEETHOVEN: THE NINE SYMPHONIES. *Bruno Walter conducting the Columbia Symphony Orchestra. Seven Columbia records boxed,* D7L-265 (D7S-610).

A four-sheet drawing of Bruno Walter, suitable for mounting on a billboard, is the first of the tidbits that jump out of this handsome box. The second is "A Beethoven Reader," a 48-page booklet full of steel engravings, epigrams, the themes of the symphonies, and some analysis of the composer and his compositions, by all sorts of people—Debussy, Schumann, Berlioz, Busoni, Edna St. Vincent Millay. Finally, there come the recordings, solid, authoritative, a series of brilliant meditations on the centre of the symphonic repertoire by Dr. Walter. They justify all the fuss. One may prefer Toscanini's *Eroica* or Furtwängler's *Ninth;* remember Weingartner's *Pastorale* with particular affection or Kleiber's *Seventh.* But nowhere else is one likely to find such a sustained performance across the nine symphonies, in which the mature deliberations of a great conductor have been so well seconded by the engineers.

BEETHOVEN: SYMPHONY NO. 9 IN D MINOR, OP. 125 ("CHORAL"). LEONORE OVERTURE NO. 3. EGMONT OVERTURE. *Irmgaard Seefried, soprano; Maureen Forrester, contralto; Ernst Haefliger, tenor; Dietrich Fischer-Dieskau, baritone; Choir of St. Hedwig's Cathedral and Berlin Philharmonic Orchestra conducted by Ferenc Fricsay. Two Decca* DX-157 (DXB-7157).

This is a very different Beethoven from Walter's, much more the stormy figure of the conventional biographies. But the reading is not a bellicose one, though it does have a military precision in the clamourous fourth movement. The soloists can be heard above the tumult, partly because of the conductor's steady baton, partly because of their own power; but nobody shouts, no voices are strained. Fischer-Dieskau, recorded at a greater volume than ever before, gives the bass lines more conviction than ever.

BERLIOZ: SYMPHONIE FANTASTIQUE, OP. 14. *Virtuoso Symphony of London conducted by Alfred Wallenstein. Audio Fidelity* FCS 50.003.

The letters that appear before the number of this recording stand for First Component Series, a new collection of stereo recordings that require equipment of high tensile strength and ears to match. Wallenstein shows himself a conductor quite up to the dynamic range of these records in this high tension reading that comes close to satisfying all its nightmare requirements.

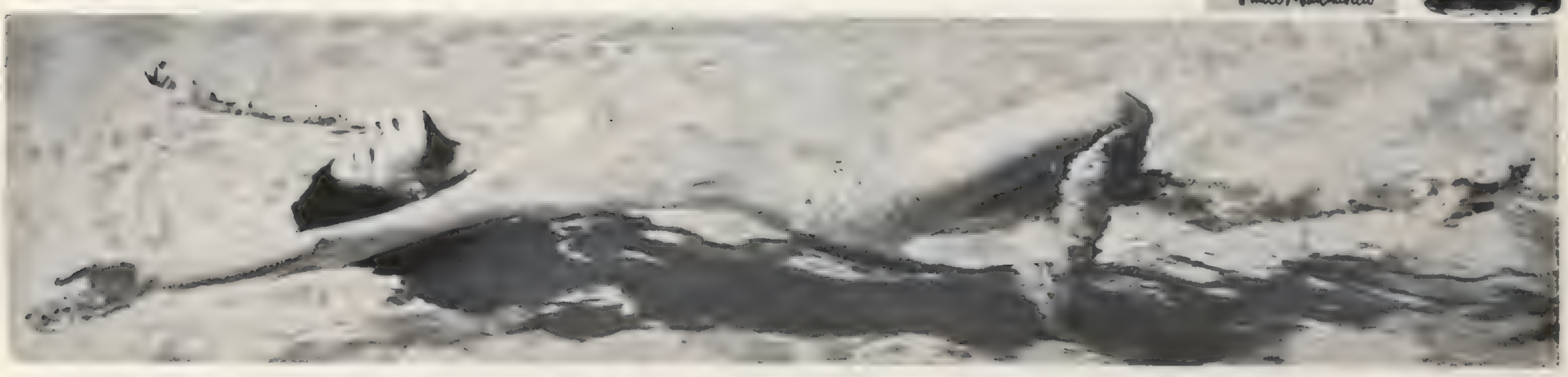
BRAHMS: CONCERTO NO. 2 IN B FLAT, OP. 83. *Artur Rubinstein, piano, and RCA Victor Symphony Orchestra conducted by Josef Krips.* RCA Victor LM-2296 (LS-2296).

A stately recording, this one, as much because of the conductor as the pianist. There is more depth and less inflation than

(Continued on page 182)

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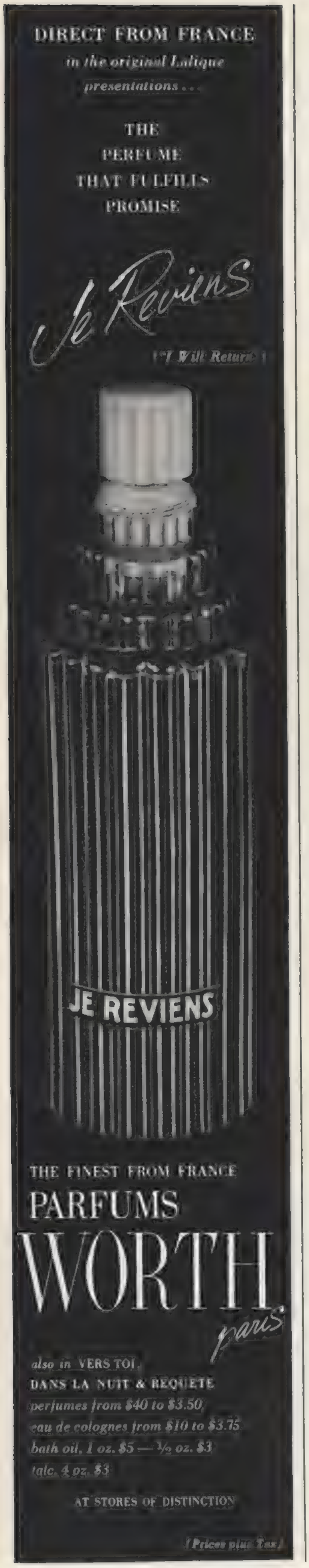
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30 RECORDS FOR CHRISTMAS

(Continued from page 181)

usual in Krips's unfolding of the score. Rubinstein and his conductor come off well; Brahms comes off best.

DEBUSSY: AFTERNOON OF A FAUN. NOCTURNES: NUAGES. FÊTES. JEUX. *Orchestre du Théâtre National de l'Opéra de Paris conducted by Manuel Rosenthal. Westminster* XWN-18771.

Incisive performances, handsomely recorded. They give new interest to the somewhat shopworn "Faun," "Festivals," and "Clouds." They also revive interest in "Jeux," with its amusing echoes of Dukas and intriguing anticipations of Stravinsky.

HANDEL: MESSIAH. *Eileen Farrell, soprano; Martha Lipton, contralto; Davis Cunningham, tenor; William Warfield, baritone; The Mormon Tabernacle Choir, and the Philadelphia Orchestra conducted by Eugene Ormandy. Two Columbia* M2L-263 (M2S-607).

This is a tidy *Messiah*, polite, plump, and pleasing. The fullness of the soloists' voices—Farrell and Warfield, in particular—and the brightly recorded sound of the orchestra and chorus extract all possible opulence from the score without impairing its devotional austerities.

MAHLER: LIEDER EINES FAHRENDEN GESELLEN. KINDERTOTEN LIEDER. *Christa Ludwig, mezzo-soprano; Philharmonia Orchestra conducted by Sir Adrian Boult and André Vandernoot. Angel* 35776 (S-35776).

Mahler's deeply moving song cycles are sung superbly by a young Austrian mezzo who shows herself as much a musician as a singer in her close examination of the Wayfarer's songs and those written to texts memorializing a poet's dead children.

MENDELSSOHN: OCTET IN E FLAT, OP. 20. *Janáček Quartet, Smetana Quartet. Westminster* XWN-18856 (14082).

Two Czechoslovakian quartets collaborate in a shining performance of a work that glistens with melody stated, melody embroidered, melody restated.

ORFF: CARMINA BURANA. *Virginia Babikian, soprano; Guy Gardner, baritone; Clyde Hager, tenor; Houston Chorale, Boys Choir and Symphony conducted by Leopold Stokowski. Capitol* PAR-8470 (SPAR-8470).

Much of the lusty quality of the mediaeval texts—German, French, and Latin—set to music by Carl Orff is caught by Stokowski and his Houston singers and players—enough to suggest the several levels of mediaeval humour.

SHOSTAKOVITCH: PIANO CONCERTO NO. 2, OP. 101. RAVEL: PIANO CONCERTO IN G. *Leonard Bernstein at the piano and conducting the New York Philharmonic and Columbia Symphony Orchestras. Columbia* ML-5337 (MS-6043).

Bernstein brings off his tour de force very well, always letting his right hand know what his left hand is doing. The good humours of the first concerto and the radiant humours of the second are both scored at an athletic enough pace to give the conductor-pianist a good workout.

SIBELIUS: SYMPHONY NO. 2 IN D, OP. 43. *London Symphony Orchestra conducted by Pierre Monteux. RCA Victor* LM-2342 (LSC-2342).

A fine matching of music and musician: Monteux's good taste keeps Sibelius's sentimentality under control; the conductor's moderate eclecticism allows the composer's mixture of styles, now thin and spare, now thick and lush, every possible utterance.

STRAVINSKY: THRENI (ID EST LAMENTATIONES JEREMIAE PROPHETAE). *Bethany Beardslee, soprano; Beatrice Krebs, contralto; William Lewis, James Wainner, tenors; Mac Morgan, baritone; Robert Oliver, bass; Schola Cantorum, and the Columbia Symphony Orchestra conducted by Igor Stravinsky. Columbia* ML-5383 (MS-6065).

Stravinsky's 1957-1958 threnodies (*Threni*) give the Lamentations of Jeremiah a new voice and a new set of identifications. The voice is at once related to the Stravinsky of the *Symphony of Psalms* and the more recent composer, now writing in a twelve-tone technique. The identifications are those of a musical masterpiece, which can take even so full a biblical text as the Lamentations and give it another dimension—that of the artist and his time. Voices and small groups of instruments are joined in the *Threni* in selections from the first and fifth Lamentations and all of the third, in settings that are not dwarfed by the majestic words.

Popular

THEODORE BIKEL: BRAVO BIKEL. *Elektra* 175.

A talented man and a joyous one—actor, folksinger, guitarist, harmonica player, linguist—shares some of the talent and much of the joy with audiences at two Town Hall concerts. There are songs in Russian, Spanish, Hebrew, Yiddish, French, Scotch, and English, and there is an ebullience that Bikel translates successfully into each of his languages.

CUADRO FLAMENCO. *Pepa Reyes and Angel Mancheno, dancers; Juan Garcia de la Mata, guitarist; Manolo Leiva, singer. Elektra* 159 (259-X).

Four Madrileños reduce the sounds and sights of flamenco to the dimensions of a recording and lose remarkably little of song or dance in the process. The clicks of the dancers' heels supply singer and guitarist with a percussion section of power. It doesn't require much imagination to see as well as hear these performances.

MAHALIA JACKSON: GREAT GETTIN' UP MORNING. *Columbia* CL-1343 (CS-8153).

A voice of operatic proportions and a religious conviction of related size make Mahalia Jackson loud, persuasive, and endearing. The beat that infuses all her singing is well supported in this collection of gospel music by a chorus of others who, like her, "believe"—and swing—and by a rhythm section of first-rate jazz musicians.

VIENNA CHOIR BOYS: CHILDREN'S SONGS. *The Vienna Symphony Orchestra conducted by Helmut Froschauer. Epic* LC-3588.

A generous sampling of short pieces—twenty in all—from folk sources, from *Hansel and Gretel*, from the standard repertoire of the *Saengerknaben*. The voices are piping ones that, happily, pipe sweetly and in tune.

DAVE BRUBECK QUARTET: GONE WITH THE WIND. *Columbia* CL-1347 (CS-8156).

As the title suggests, all the tunes in this collection have associations with the South: "Swanee

(Continued on page 186)

A Christmas time study

continued



Far left: This small and piquant watch face, set between dazzling clusters of diamonds, makes a wrist watch pretty enough for all the after-six hours. Behind the face: a 17-jewel Zenith movement. The slender bracelet is of 14-k. gold. By Concord. $690 tax inc. at Ross-Pennell.

Near-left: This unusual, 17-jewel timepiece has a trim, oblong face, logically balanced by a supple width of mesh bracelet, made of 14-k. gold. By Concord. This, $240 tax included, at Tiffany.

Right: The small, exquisite face of this watch is haloed by a thin band of platinum set with diamonds. The strap is of black suède; the watch has a 20-jewel movement. By Patek Philippe. $1,600 tax inc., at Tiffany.

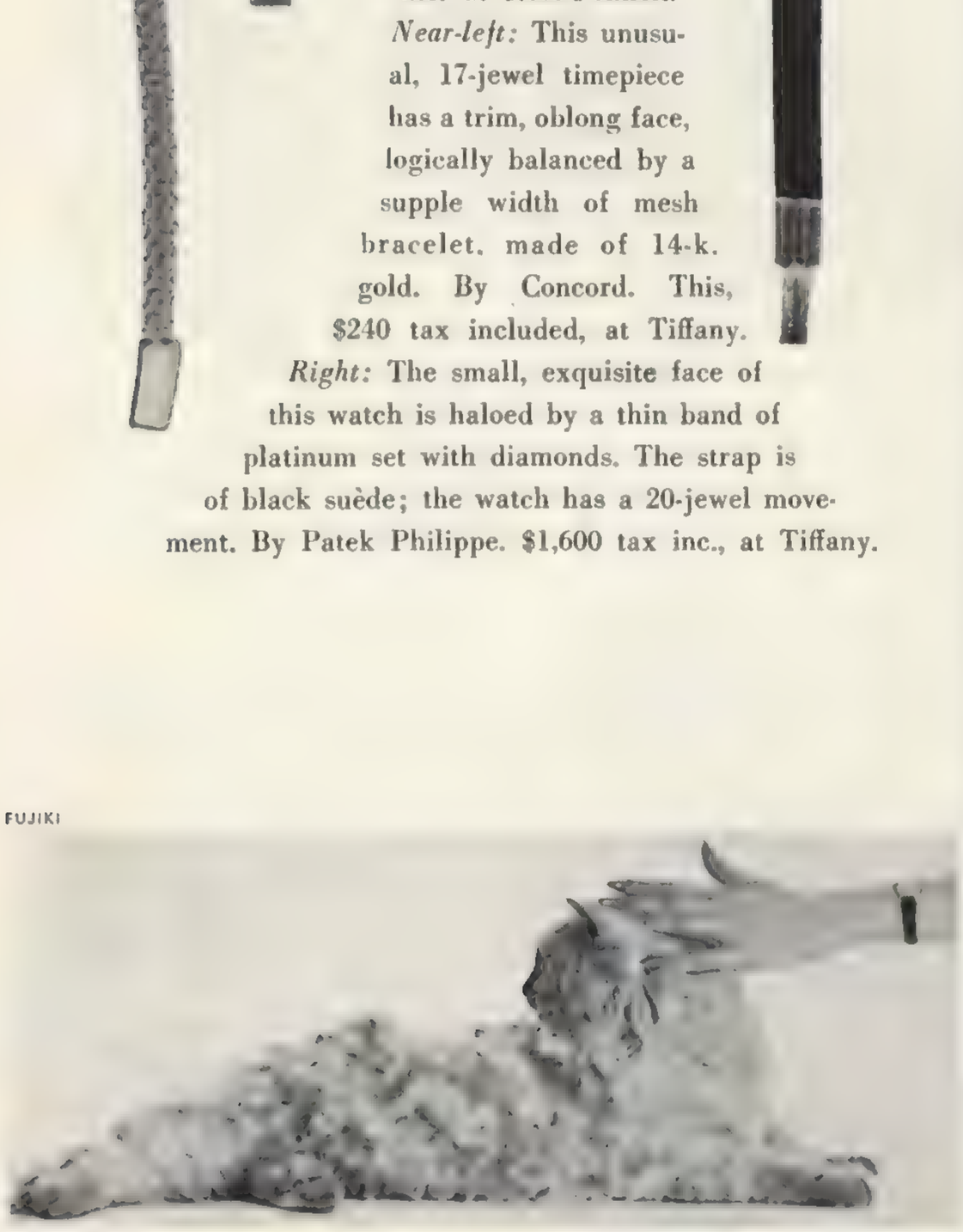
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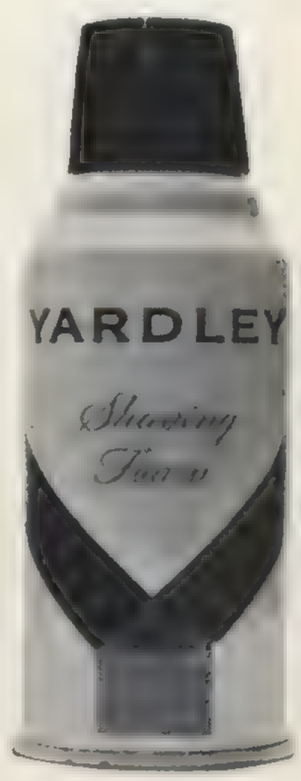


Men

the present problem continued

NEW PRESENT-STATUS FOR YARDLEY OF LONDON'S PRODUCTS FOR MEN: THEY ALL COME IN WHITE CONTAINERS WITH BLACK, BROWN, AND GOLD MOTIF. ANY ONE OF THEM MAKES A HANDSOME PRESENT, COULD BE HABIT-FORMING. (ALL OF THESE CAN BE FOUND AT BLOOMINGDALE'S.) *RIGHT:* YARDLEY COLOGNE FOR MEN IS BRISK, LIGHT, A CLASSIC AFTER-SHAVE AND AFTER-SHOWER SPLASH. $1.50*.





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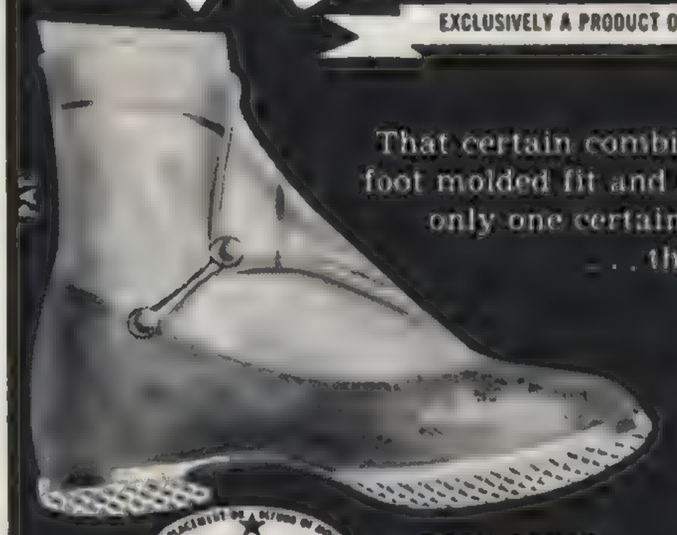
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30 RECORDS FOR CHRISTMAS

(Continued from page 182)

River," "Georgia on My Mind," "Camptown Races." "Ol' Man River," and the like. The performances are lighthearted and uncomplicated, a splendid introduction to this most durable of the chamber groups of jazz. One caution: "Lonesome Road" should be left for last; its meditative humours require some small preparation.

BENNY CARTER QUARTET: SWINGIN' THE '20s. *Contemporary* 3561 (7561).

Two jazz masters, alto saxophonist and trumpeter Benny Carter and pianist Earl Hines, meet for the first time on records here in a well chosen set of tunes from the 1920s, when both began their distinguished careers. The impeccable inflections of the two are buttressed by the bass-playing of Leroy Vinnegar and the drumming of Shelly Manne.

CY COLEMAN TRIO: WHY TRY TO CHANGE ME NOW. *Westminster* 6105 (15037).

A fine entertainment concocted of unhackneyed tunes, virtuoso piano by Coleman, and a steady, contagious beat provided by his associates, Aaron Bell on bass and Edmond Thigpen on drums.

MILES DAVIS: KIND OF BLUE. *Columbia* CL-1355 (CS-8163).

Five variations on blues patterns sketched by the composer-trumpeter-leader and improvised upon by himself, Julian Adderly (alto saxophone), John Coltrane (tenor), Bill Evans and Wyn Kelly (alternating on piano), Paul Chambers (bass), and James Cobb (drums). The melodic resourcefulness of the relaxed group is a joy to hear.

DUKE ELLINGTON: ELLINGTON JAZZ PARTY. *Columbia* CL-1323 (CS-8127).

Fun, with the Ellington imagination considerably expanded here and there to take advantage of a nine-man percussion section and the presence in the studio of trumpeter Dizzy Gillespie, blues singer Jimmy Rushing, and pianist Jimmy Jones. The blues, on which Dizzy and the two Jimmys collaborate, and the two percussion outings are impudent delights.

DUKE ELLINGTON AND JOHNNY HODGES: BACK TO BACK. *Verve* 8317 (6055).

An elegant blues session brings together Ellington on piano, Hodges on alto, Harry Edison on trumpet, and a swinging rhythm section from which guitarist Leslie Spann steps out a couple of times for some tuneful measures. Among the set's many graces are the blues themselves: "Wabash," "Basin Street." "Beale Street," "Weary," "St. Louis," "Royal Garden," "Loveless Love."

ELLA FITZGERALD: THE GEORGE AND IRA GERSHWIN SONG BOOK. *Five Verve* 4024/8 (6077/81).

What Bruno Walter does for Beethoven (see above) Ella Fitzgerald does for the Gershwins, maintaining a level little short of perfection in the words and music of fifty-five songs. All the well known songs are here and a great many that should be well known. The melodic ingenuity of George Gershwin and the verbal wit of Ira are presented in full palette by the singer and her arranger-leader, Nelson Riddle. In celebration of the colourful event, the five records, packaged in covers with paintings by Bernard Buffet, are accompanied by excellent notes on the tunes and their place in the Gershwin canon by Lawrence D. Stewart, coauthor of *The Gershwin Years*. A small potation is added in the form of a seven-inch record joining a suite of hitherto unpublished Gershwin tunes to orchestrations of his piano preludes. But the occasion is Ella Fitzgerald's and her singing of "The Half of It Dearie, Blues," or "Who Cares?", "For You, For Me, For Evermore" or "Soon" or almost any of the other tunes.

BILLIE HOLIDAY: THE BILLIE HOLIDAY STORY. *Two Decca* DXB-161.

This is not all of the Billie Holiday story, but rather twenty-four sides made for Decca between 1944 and 1949 by the great ironist among jazz singers. Among them, her unforgettable "Porgy, My Man." and "God Bless the Child." The title of the set is to some extent justified by the notes of William Dufty, collaborator in the writing of the Holiday autobiography, and the excerpts from the book which act as commentary on each of the performances. It is, in any case, a superb collection.

STAN KENTON: THE STAGE DOOR SWINGS. *Capitol* T-1166 (ST-1166).

A dozen friendly blasts from the books of the Kenton band. The tunes are all taken from successful Broadway musicals except the movie song "Lullabye of Broadway." Its title justifies its inclusion here. Each performance features one or another of Kenton's boppish musicians; each moves quickly and professionally.

CHARLES MINGUS: MINGUS AH UM. *Columbia* CL-1370.

This set of performances of Mingus compositions requires—and deserves—careful listening. Mingus is a restless experimentalist, both as a bass player and as a composer, and his works are never quite finished, not even when recorded. The result is something less than a polished performance, but to compensate for that lack there is no end of spontaneity and there are many moments of affecting candour (such as in a "Self-Portrait in Three Colors." an "Open Letter to Duke," and a brief half-satirical, half-sentimental tribute to Jelly Roll Morton). Mingus' seven associates play his music with impressive assurance.

BUD POWELL: THE SCENE CHANGES. *Blue Note* 4009.

One of the legendary figures of the bop era still very much alive is the pianist Bud Powell, as this recent collection shows. Among the remarkably various pieces is a nursery tune composed for his three-year-old son ("Borderick"), a typical Powell race across the keys ("Crossin' the Channel"), and an atypical eight-minute examination of mambo materials ("Comin' Up") that achieves a classical continuity with the aid of Paul Chambers' bass and Art Taylor's drums.

JIMMY SMITH: THE SOUNDS OF JIMMY SMITH. *Blue Note* 1556.

The electric organ is an accepted instrument in jazz today, but more often than not it is confined to a few rock 'n' roll grunts or growls. Not so by Smith, for whom it is a voice of considerable breadth and endless eloquence, useful for little rhythmic forays, medium-sized sentimental ballads, or concerted attacks on the technical resources of its two manuals, its many stops and pedals. Every one of these uses is exemplified in this album, which Smith gets through at a breathless pace. To be listened to carefully is *The Fight*, a mixture of incantation, marching-band music, and gospel airs.



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Here, four good ways to cook a bird: one way for duck, two strictly for chicken, and one, the Poulet Vallée d'Auge, that is delicious for pheasant or guinea hen as well as for chicken. All the recipes are from Dione Lucas, author of *The Cordon Bleu Cook Book.*

POULET À LA VALLÉE D'AUGE

This beautiful dish can be prepared 2 or 3 days ahead of time and kept in the refrigerator, to be heated and used when wanted. It can also be made with pheasant or guinea hen.

Take a 3- to 3½-pound bird and brown lightly and completely in hot butter. Remove the chicken. Add another tablespoon of butter to the pan; add 1 head of celery, sliced; 1 sliced onion; 2 sliced peeled apples. Cook gently for about 10 minutes, until nearly soft, then add 2 good tablespoons of flour. Mix. Put back the bird and flame it with two tablespoons of sherry and hot brandy. Pour on a half-cup of dry white wine and 1¼ cups of stock. Add salt, wine, pepper, and shake the pan well until mixture boils. Turn the chicken on its breast, cover, and put in the oven for 40 minutes to an hour. Take the chicken out and replace the pan on the fire. Stir in carefully ½ cupful of heavy cream and leave it to reduce for 10 minutes. Carefully carve the chicken and arrange, on a large fried crouton of bread, in the dish for serving. When the sauce is well reduced and of good, creamy consistency, strain over the dish, and garnish with brown potato balls and rings of fried apple.

CANETON À L'ORANGE FROID

1 quart jelly
2 tablespoons gelatine
½ cupful sherry
½ cupful red wine
2 blood oranges
3 beaten egg whites
Slices of truffle
1 duck
3 small cooked carrots
12 small cooked mushrooms
1 tomato, cut into rings
Few small bundles water cress

(Continued on page 190)



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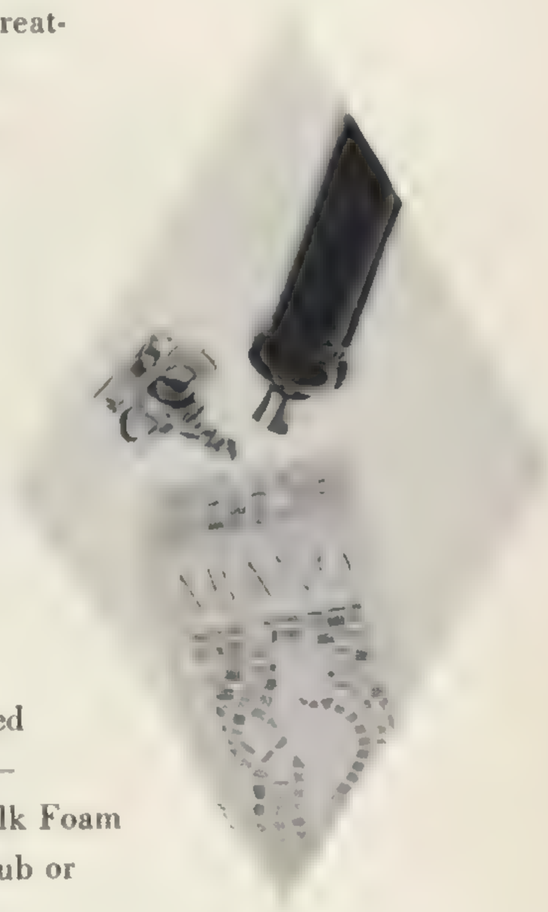
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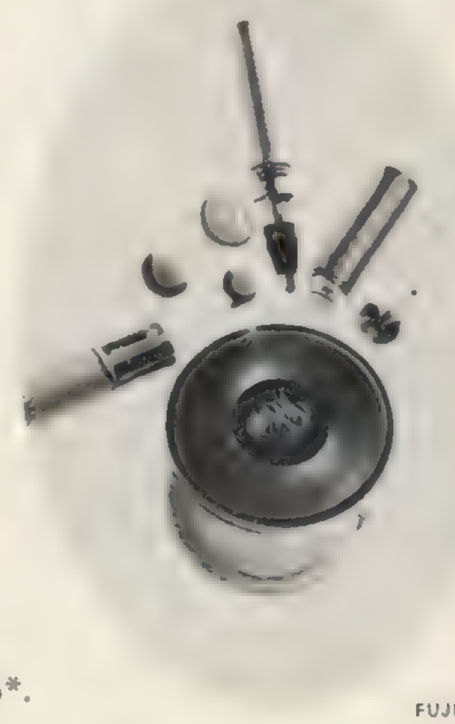


More easy shopping for Christmas

Continued from page 149

Perfumed presents, each a beauty treatment in itself. For the unhurried bather: Abano Bath Oil by Prince Matchabelli, herb-and-flower fragrant. Four-oz. size will handle bathtub life for weeks, $12*. Good follow-up, Stradivari perfume. Jacqueline Cochran's aptly-named Joy of Bathing, $5*. Nosegay by Dorothy Gray, floral bath crystals. 10½ oz., $2.50*. Like bathing in pink champagne, Quelques Fleurs Bubbling Rosé Bubble Bath in a champagne-shaped bottle, $3*. Like bathing in milk—shades of Ziegfeld—Pixie Pink Milk Foam Bath by Milkmaid, $2*. For post-tub or shower stages: Directoire Dusting Powder by Charles of the Ritz, in a brilliant yellow-and-gold box, big yellow puff, $5*. Hand and body lotion and toilet water in Shulton's flowered Friendship Garden make a nice package for $2.50*. Golden things to go inside a handbag: Lenthéric's Perfumagic with click-in perfumes, $5.50*. Dana's little *flacon* with its own funnel. $5*. Hudnut's new ball-point lipstick, to paint better mouths, in a jewelled basket-weave case, $10*. A lightweight sunburst case holds pressed powder with a built-in foundation. Dorothy Gray, $5*.





FUJIKI

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If real rose petals in the bathtub seem too extravagant, Yardley's soap, after-bath freshener, and bath powder in their delicate Red Roses fragrance are the closest thing to them. $5.95*.
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Specially for the young:
Park & Tilford's Petite Sixteen essence and bath powder, $2*.
Pungent, exciting—Tiara by Alexandra de Markoff—toilet water wrapped in red with a Christmas rose. $5*.
Roger & Gallet has brought out a new perfume in time for Christmas. Called Rencontré, it is sultry, provocative: crisp overtones on a spicy base.
Wonderful to wear at this season: Mimosa by Tuvaché, a true flower scent suggestive of spring.
Gaining ground rapidly: colognes for men. King's Men Imperial Gold, a tangy after-shave cologne, gold-boxed, with a chess-knight emblem, $3.75*.
Brisk, bracing: Signature Cologne for Men by Max Factor, $2.25*.
Two names famous for women's perfume now mark men's colognes: Chanel—Pour Monsieur, $5*, and Jean Patou—Monsieur Net, $7.50*.







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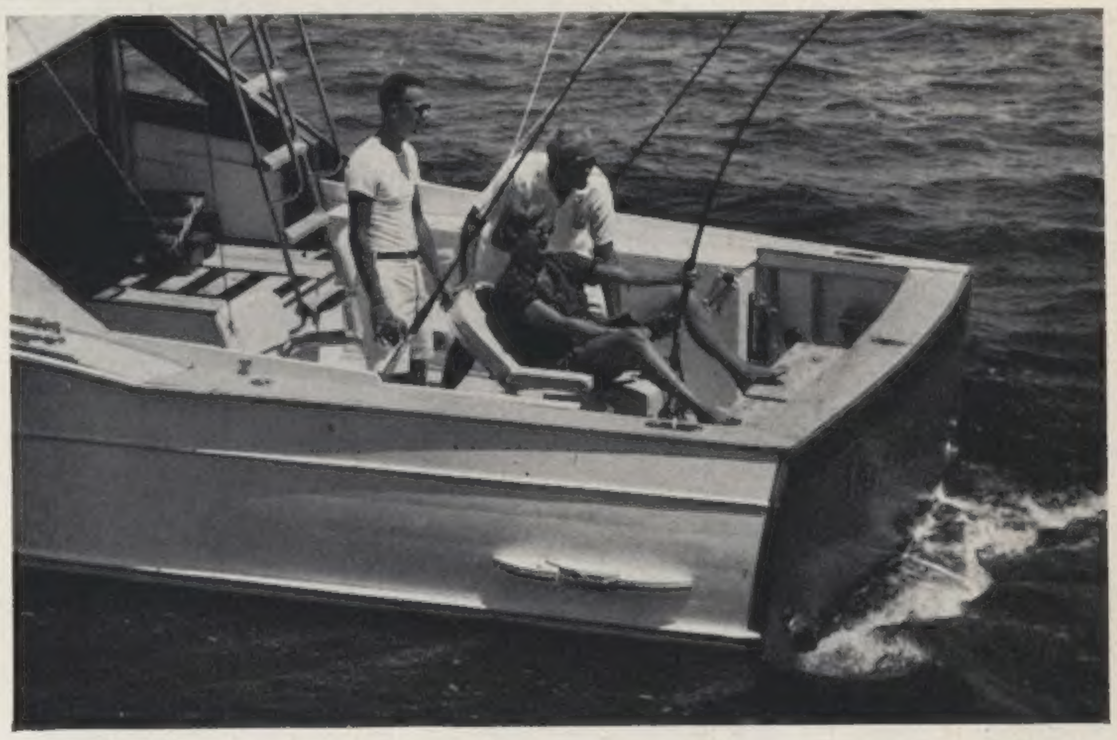


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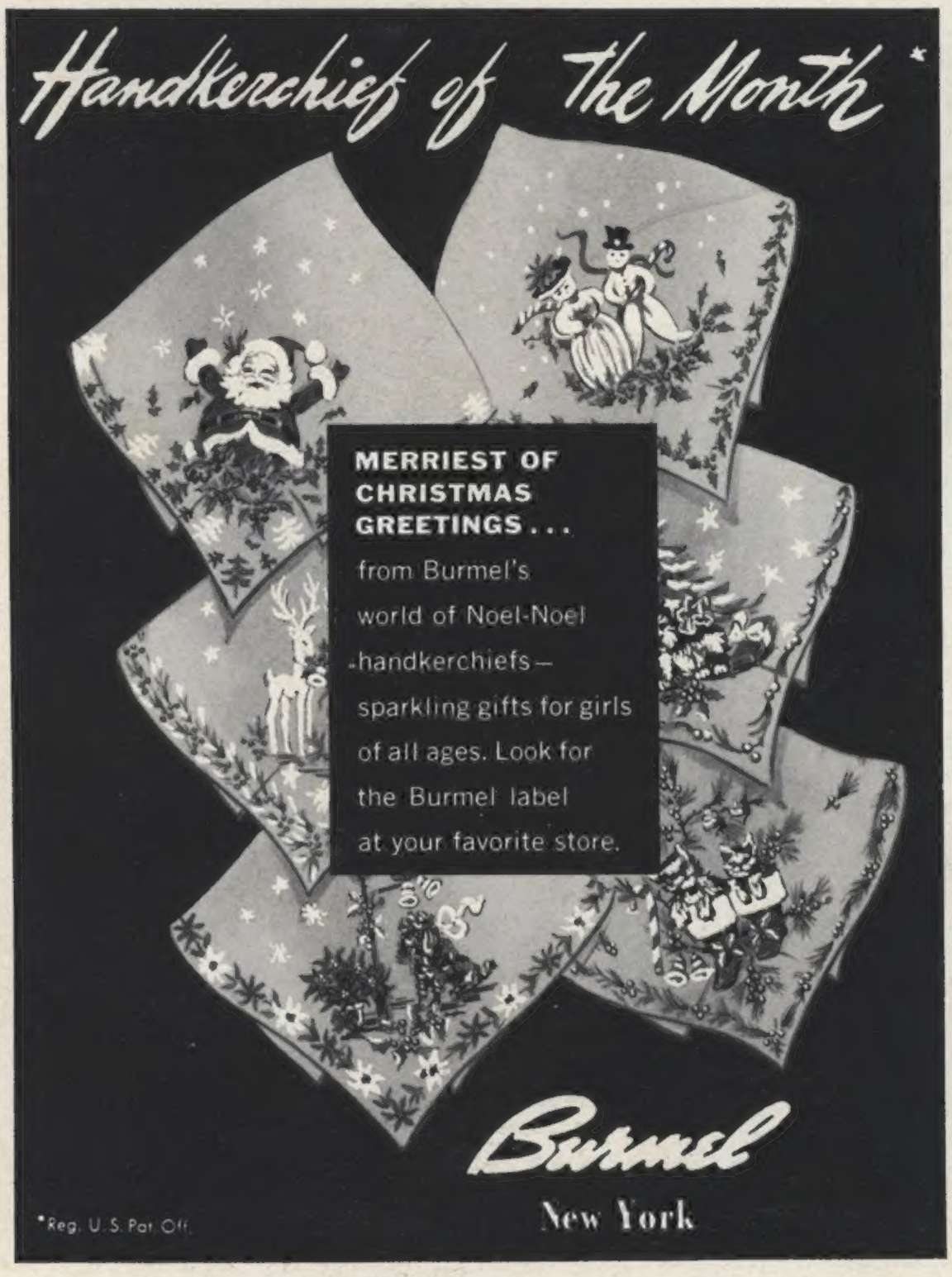
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FOUR

FOR BIRDS IN HAND

(Continued from page 187)

Mix the jelly, gelatine, sherry, red wine, grated rind and juice of the blood oranges, and egg whites. Clarify and, when cool, pour a little in a round or oval dish. When just set, arrange on the top slices of duck, which has been previously cooked in a good stock until tender and then cooled.

Garnish with slices of truffle, the skinned pips of the blood oranges, small cooked carrots, and mushrooms, all to be very cold and free from fat of any kind. Cover top with jelly which is on the point of setting. Leave until quite firm. Turn out and garnish with small bundles of water cress threaded through a ring of tomato and small moulds of jelly, with grated orange rind added in the jelly.

POULET EN CASSEROLE

1 chicken
Large lump of butter
2 tablespoons Marsala wine or sherry
18 small white onions
12 small carrots
12 baby turnips
6 hearts of celery, cut in halves
6 hearts of leek
12 small mushroom heads
1 teaspoon tomato paste
3 level teaspoons potato flour
1½ cups light stock
Salt and pepper
1 bay leaf
Handful chopped parsley

Brown the chicken all over in foaming hot butter; pour over the Marsala wine or sherry. Remove the chicken. Place in the pan the onions, carrots, turnips, hearts of celery, and hearts of leek. Sauté for 2 to 3 minutes. Add the mushroom heads and cook for 2 minutes. Remove from the fire and stir in the tomato paste and potato flour. Pour on the stock. Stir over the fire until the mixture comes to a boil. Put back the chicken, turning breast-side-up halfway through cooking time. Remove and cut chicken in neat joints. Arrange in casserole and scatter the vegetables over the top. If sauce is too thin, thicken with more potato flour which has been mixed in a little water. Reboil and pour over the chicken. Sauté the chicken liver and use as garnish. Add a little chopped parsley.

CHICKEN PIE

2 small chickens
1 sliced onion
1 sliced carrot
1 stalk celery
Salt and pepper
1 bay leaf
3 tablespoons butter
4 level tablespoons flour
Cayenne pepper
1½ cups stock
¼ cup cream
2 finely chopped, dried mushrooms
3 sliced hard-boiled eggs
2 tablespoons chopped herbs
1½ cups flour
4 tablespoons fat
3 egg yolks
2 tablespoons water
3 tablespoons grated cheese
½ teaspoon paprika

Put the chickens in a pan with onion, carrot, celery, salt, pepper, bay leaf, and water to cover. Bring slowly to a boil and simmer for 25 to 30 minutes until tender. Remove chickens and take meat from the bones. Remove all skin, cut in coarse shreds, and add to the following sauce:

Sauce: Melt 2 tablespoons butter in a pan; add flour, salt, and cayenne pepper and pour on the chicken stock. Stir over the fire until the sauce comes to a boil. Add the remaining butter, cream, and mushrooms, bit by bit. The mushrooms should be soaked several hours in water. Add a little juice in which the mushrooms were soaked. When well blended, add the chicken with hard-boiled eggs and chopped herbs. Fill a deep dish, brush the edge of the dish with beaten egg and cover with the following crust:

Crust: Put flour on a slab, make a well in the centre, and put in the fat, egg yolks, water, grated cheese, paprika, and salt. Work the centre ingredients to a smooth paste, work in the flour, roll out not too thin, and cover the top. Trim neatly, brush with beaten eggs, and bake 30-35 minutes in a 375° (F) oven.

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